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April 1, 1950

**THE ART DIGEST**

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April 1, 1950

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**Boston's Solution for Independents**

SIR: The Boston Society of Independent Artists heartily endorses the letter of Amadée Ozenfant editorially presented (see DIGEST, Mar. 15) with reference to his suggestion that all possible effort be made to secure space in New York for a vast Independents' Exhibit.

The Boston Society, originally formed in 1926, sponsored 14 shows before the war, then reorganized three years ago and is now meeting with signal success. Ours is the only organization in the United States that is now operating in accordance with the principles of the Paris Independents. Boston is sometimes referred to as the most art-minded city in the country. It has some 3,000 art students, many of them showing brilliant promise. The old Boston school has been succeeded by a progressive new school of grand achievement, while there are so many able artists both in this city and throughout New England who are exhibited very sporadically.

The Independent Society, friendly to all groups—to print-makers, sculptors, as well as painters—has been like the old woman who lived in a shoe. . . .

No hall being available for a large show, the directors turned to one of the city's greatest commercial houses with such enthusiastic arguments that Paine Furniture Company has consented to become host to the artists and give them a truly democratic forum. Twenty New England museums sponsor these shows as well as art associations, galleries and art schools throughout New England.

The Society, by judicious management of its funds and contributions from laymen associates, has been able, each year, to create a purchase fund of some \$2,000. The works acquired are selected from the annual shows by directors of the sponsoring museums. This year, six museums . . . each selected paintings for their collections from the nearly 500 exhibits from all parts of the country—representing 25 different states. Each work so acquired is marked with an engraved metal plate

[Continued on page 32]



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# KUNIYOSHI

## A Modern Viewpoint

By Ralph M. Pearson

*Life's 19 Young Americans*

*Life* has performed an extraordinary service by presenting the paintings of 19 young American artists in color reproductions in its issue of March 20. The millions of its readers, *Life* seems to think, can take a new, unfamiliar and refreshing experience.

The 19 paintings are in the main just that. All are "modern" in spirit in that they are creations, or interpretations; none are mere records of fact. All, likewise, are "modern" in execution in some, but widely varying, degrees. All are honest and indigenous expressions of contemporary life; none blindly ape their forbears, the European moderns or old masters, even though some influences therefrom are evident. All show imagination and improvisation which in some cases tend to the intangible mood, in others to the tangible reality.

Granting that spirit speaks out forthrightly in this *Life*-chosen sampling of young American art, and noting its messages are as diverse as they should be to express 19 divergent personalities, the next highly important matter is the power of control over all his materials displayed by each artist. To what degree has each mastered modern design?

Here the record is as uneven as is to be expected, except that no example of the utter confusion so frequently honored by certain museums is included—much to the credit of *Life's* editors. There are two examples of masterfully designed realism—the *Room Number Five* by Eldzier Cortor and *Resurrection* by Siegfried Reinhardt—which take top honors, in this critic's opinion, both on this count and as original, meaningful conceptions. In the Cortor, the central theme of the nude woman is not just a nude; it is a human being in her own setting portrayed with amazing resourcefulness both in subject-material and its organization. The sensitively controlled body forms, echoed in the cat, are contrasted to the hard, rigid form of bureau and the delicate fringe of pasted papers (see illustration, page 8). In the Reinhardt, symbolism speaks eloquently—and the design of rock-forms contrasted to the one delicate note of the controlled curves of the drapery holds its own adequately in comparison to many an old master.

Design is sensitively felt and adequately expressed in the highly complex *Fragments From Yesterday* by Dean Ellis and the simple but distinguished six note arrangement by Theodoros Stamos called *The Bier*. It is probably less satisfying in the five color notes, with too many repeats, in the *Chinese Swan* by Edward Stevens, Jr. In Frank Duncan's *Condition in New Hampshire* the design is limited to a delicate arabesque. Bernard Perlin's *Landscape in the Abruzzi* gains markedly in design sense over his primitive, forceful but crudely designed war paintings; here the mountain and its rich variety of textures are well controlled, but the main, near motifs of village and fields are inept.

Each of the other works merits careful consideration, but space forbids.

The Art Digest



## PEYTON BOSWELL

### Comments:

#### Modern Manifesto

WHILE DOCTORS disagree, the patient dies. This is a time-honored proverb, and by the same token, such a condition has made it doubly difficult for modern, experimental art to win recognition. The fact that some museum directors and critics so often condemn the same artist whom others commend, serves to add to the aesthetic confusion of the general public. How can the public be expected to accept an innovation, if even the experts don't know what it is all about? Therefore, the widest possible publicity should be given the joint statement just issued by three powerful institutions—the Museum of Modern Art, the Boston Institute of Contemporary Art and the Whitney Museum—outlining the general principles governing their relations to contemporary art. Because this “manifesto” will have far-reaching effect, my “comments” in this issue are devoted to its full reproduction (except for certain minor cuts).

On these general principles most of us can agree. Here they are:

“This statement is made in the hope that it may help to clarify current controversial issues about modern art, which are confusing to the public and harmful to the artist. Its object is not to bar honest differences of opinion, but to state certain broad principles on which we are agreed.

“The field of contemporary art is immensely wide and varied, with many diverse viewpoints and styles. We believe that this diversity is a sign of vitality and of the freedom of expression inherent in a democratic society. We oppose any attempt to make art or opinion about art conform to a single point of view.

“We affirm our belief in the continuing validity of what is generally known as modern art, the multiform movement which was in progress during the opening years of the 20th century and which has produced the most original and significant art of our period. . . . At the same time we believe in the validity of conservative and retrospective tendencies when they make creative use of traditional values. We do not assume that modernity in itself is any guarantee of quality or importance.

“We believe that a primary duty of a museum concerned with contemporary art is to be receptive to new tendencies and talents. We recognize the historic fact that the new in art, as in all other creative activities, is appreciated at first by a relatively small proportion of the public; almost all the art of the past 150 years now generally accepted as good was originally misunderstood, neglected or ridiculed not only by the public but by many artists, critics and museum officials. . . .

“We also recognize that some artists of unquestionable merit never become popular, although their work may eventually have a wide-spread influence. We therefore believe that it is a museum's duty to present the art that it considers good, even if it is not yet generally accepted. By so doing, we believe, the museum best fulfills its long-range responsibility to the public.

“We believe that the so-called ‘unintelligibility’ of some modern art is an inevitable result of its exploration of new frontiers. Like the scientist's innovations, the procedures of the artist are often not readily understood and make him an

easy target for reactionary attack. We do not believe that many artists deliberately aim to be unintelligible, or have voluntarily withdrawn from the public. On the contrary, we believe that most artists today desire communication with a receptive audience. The gap between artist and public, in our opinion, has been greatly exaggerated; actually the public interest in progressive art, as proved by attendance at exhibitions and by attention in the popular press, is larger than at any previous time in history.

“We believe in the humanistic value of modern art even though it may not adhere to academic humanism with its insistence on the human figure as the central element of art. Art which explores newly discovered levels of consciousness, new concepts of science and new technological methods is contributing to humanism in the deepest sense, by helping humanity to come to terms with the modern world. . . . We recognize the humanistic value of abstract art, as an expression of thought and emotion and the basic human aspirations toward freedom and order. In these ways modern art contributes to the dignity of man.

“Contrary to those who attack the advanced artist as anti-social, we believe in his spiritual and social role. We honor the man who is prepared to sacrifice popularity and economic security to be true to his personal vision. We believe that his unworldly pursuit of perfection has a moral and therefore a social value. . . .

“Believing strongly in the quality and vitality of American art, we oppose its definition in narrow nationalistic terms. We hold that American art which is international in character is as valid as art obviously American in subject matter. We deplore the revival of the tendency to identify American art exclusively with popular realism, regional subject and nationalistic sentiment.

“We also reject the assumption that art which is aesthetically an innovation must somehow be socially or politically subversive, and therefore un-American. We deplore the reckless and ignorant use of political or moral terms in attacking modern art. We recall that the Nazis suppressed modern art, branding it *degenerate, bolshevistic, international and un-German*; and that the Soviets suppressed modern art as *formalistic, bourgeois, nihilistic and un-Russian*; and that Nazi officials insisted and Soviet officials still insist upon a hackneyed realism saturated with nationalistic propaganda. [Italics mine.]

“We believe that it is not a museum's function to try to control the course of art or to tell the artist what he shall or shall not do; or to impose its tastes dogmatically upon the public. A museum's proper function, in our opinion, is to survey what artists are doing, as objectively as possible, and to present their works to the public as impartially as is consistent with those standards of quality which the museum must try to maintain. . . .

“We believe that there is urgent need for an objective and open-minded attitude toward the art of our time, and for an affirmative faith to match the creative energy and integrity of the living artist.”

The above paragraphs contain the power of pure logic and some of the most intelligent arguments for the validity of modern art to emerge from trained, scholastic minds, which too often speak only from Mount Olympus. At only one point is the old mistake repeated—the statement that public interest is proved by exhibition attendance and attention in the popular press. The truth is, fewer and fewer newspapers hire art writers each year, and we will be able to gauge public appreciation only when the “art lovers” stop looking long enough to buy.

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# THE ART DIGEST

Vol. 24, No. 13

The News Magazine of Art

April 1, 1950



RENOIR: *Battledore and Shuttlecock* (1886)  
Lent by The Minneapolis Institute of Arts



RENOIR: *Nude* (1905)  
Lent by Mrs. E. Staub-Terlinden

## Renoir's Special Spell of Enchantment in a Large Loan Exhibition

By Margaret Breuning

A SPELL OF ENCHANTMENT is always placed upon the beholder of such a large showing of Renoir's paintings as the one now current at Wildenstein's. While Renoir seemed to paint as naturally as a bird sings—one critic has said that his work is "painting without tears"—he was absorbed throughout his life in attaining perfection of craftsmanship. Even in those last anguished years, when he was obliged to have his brush strapped to his hand because of severe arthritis, he achieved the final maturity of his genius in glowing canvases of amazing decorative splendor.

Renoir is a link in the continuity of French art that was broken by the Revolution, touching the 18th-century tradition through Fragonard's interpretation of Rubens. He touched many other sources, transforming them by his creative genius into a new expression—Velazquez, Venetian art, Delacroix—and responded to, and assimilated the influences of his own day. While in his early canvases there are many suggestions of Courbet, Manet, Degas, Pissarro, he modified and transformed their practices in an enrichment of their art.

From the restricted palette and sharp definition of such early paintings as *The Pont des Arts* and *Banks of the Seine*, he soon passed into the freedom and fluency of Impressionism, letting color and light fuse together in one harmonious expression. It is interesting to note in *Road at Wargemont* how the little spottings of red in the lush foliage suggest Corot's familiar accenting, or in another slightly earlier canvas, *At the Milliner's*, how Courbet's, Manet's and

Velazquez' grays and blacks are pictorially combined with a richness of Venetian color.

The smaller version of *Moulin de la Galette*, with its figures enmeshed in circles of light and color, cannot but recall Lautrec's canvas on the same theme, in which Renoir's note of gaiety and charm is replaced by decadent figures and a sinister atmosphere typical of the work of Lautrec.

In the landscapes and figure pieces of the late '70's, there is an increased luminosity of color throughout the palette of warm ivories, blues and greens. In all this flux of color, and of color fused with light, a fine structural balance is obtained through Renoir's rhythmic congruity.

Later, his color was much enriched and his canvases heightened in their decorative effect by long sweeping brush strokes, like ribbons of color woven into the texture of the designs, as in the backgrounds of *Lady with Yellow Hat* or *Young Girl Bathing*.

In *Girl with Cat*, the interplay of forms builds up an authoritative design heightened by the contrasts of colors and textures. The nacreous tones of the girl's flesh warming to rosy pink, the furry coat of the cat, the dark, gleaming surface of the piano, the loosely brushed mass of flowers are all integrated into one compelling impression. (See cover.)

As Renoir continued to amplify his art without losing any of the seductive charm of surface or masterly handling of pigment, he began to extend the beauty of these surfaces back into the planes of the picture, causing forms to

emerge from a mystery of luminous color that fills the spaces. If grandeur of mass was learned from Ingres, Renoir's contribution to it is the palpitating warmth of life and movement found in his painting.

In his final phase, in which varying notes of red build up plastic forms, his designs become organic in a splendor of rhythmic co-ordination. The magnificent *Woman Bathing* and the small panel, *Woman Reading*, are examples of this power of total organization of the picture area. In the late landscapes, such as *A Road in Cagnes*, light becomes iridescent, as one rose-red plays upon another and even the shadows are tinged with color.

A special chapter might be allotted to Renoir's flower-pieces with their luscious substances, their vibrancy of life, their delicate, yet virile forms. While the opulence of the mass of red geraniums in *Cats and Flowers*, the waxy crispness of the variegated petals of the flowers in *Tulips in Vase* might be especially cited, there are, scattered through all the canvases, small still-lives of exquisite beauty which conform to the design of the painting, yet are complete entities.

The lenders of the 78 paintings which are being shown for the benefit of the New York Infirmary include such museums as Washington's National Gallery, the Art Gallery of Toronto, the Cleveland Museum, Harvard's Fogg Museum, the Boston Museum of Fine Arts, the Philadelphia Museum of Art, the Minneapolis Institute, the Joslyn Memorial Art Museum at Omaha, Wildenstein, to Apr. 29.)

April 1, 1950

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ELDZIER CORTOR: *The Room No. 5*



FRANKLIN BOGGS: *Flying Red Harrows*

## Americans Under 36—Is the Middle of the Road the Way to the Future?

By Doris Brian

WHERE ARE OUR BEST young painters going? Judging by a recent story in *Life*, by the first of the Metropolitan's series of American shows, and by the freshest work at the Academy's annual, it looks as if the '50's may be marked by a good-to-look-at, rather *triste* variety of romantic realism. Promising to be most things to most men, it is an enlightened middle-of-the-roadism deriving many themes from the recent past, high technical standards from a renewed study of the old masters, and a measure of its zest from a shot of abstraction. The same evidence suggests that tangible subject matter may presently crowd out the abstract ex-

STEPHEN GREENE: *The Doll*



tremes. But evidence may be misleading.

In its March 20 issue, *Life* (which for years has brought art home to America) gave this kind of painting a considerable boost when it presented to its customers the work of 19 painters under 36 "which it considered representative of the best young painting being done in the country today." The 19 were picked from 131 canvases invited after an inspection of work by 450 artists.

For the Metropolitan's exhibition, Robert Beverly Hale selected 52 paintings from *Life*'s 131. But since the 131 remained after more than 300 artists had been eliminated, the show is an extension of the magazine's story.

To round out the picture, the exhibition includes a peppering of magic realism plus a few honest-to-goodness abstractions—a trend by-passed by *Life*. But, on the whole, its range is bounded by the nostalgic realism of Melcarth who just misses being academic, and by the poetic flights of Stamos who skirts, but doesn't touch, the completely non-objective.

But does it represent today's young best and tomorrow's harbingers? In view of the abstractions which overshadowed work by some of these artists at the Whitney annual, can we accept the implied theory that abstraction is on its way out? Only one thing is in its favor: the Whitney was generous to youth, but of its younger abstract heroes, Pollock and Baziotas are three years older than 36, De Kooning, Gottlieb and Rothko are greybeards, and Motherwell, blatantly present at the Met, doesn't speak well for his school.

Though the majority of these artists can be called romantics, their romanticism lies in the personal, rather poetic twist they give to the things they see around them, not in escapism. Near-abstractions by Jimmy Ernst and Friedebald Dzubas pique the inner eye while they please the outer one. But, for the most part, the vaguely suggested is left alone. Often, as Dean Ellis does in *Idol*—an almost affectionate study of idle

machinery rendered in cold line and warm color—they state palpable facts in a way which creates a mood.

Andrew Wyeth sets a subtle pace by giving a sad, far-away romantic aura even to realistically observed landscape, but such artists as Carl Hall, Frank Duncan, Hazard Durfee, Kenneth Nack and Reuben Tam (who have all profited in one manner or another from abstraction) contribute individual interpretations of the effect of a broad vista upon the recesses of the human mind.

That the artists here are concerned with the troubles of our times is obvious. But among the most accomplished, only Alton Pickens drives with a hammer.

Sad resignation replaces the revolutionary fervor of the older school of social consciousness. What the younger generation has gained is the technical accomplishment necessary to turn the sordid into the beautiful without losing the commentator's point. No one does this better than Eldzier Cortor in his Negro studies, or Joseph Lasker, Garo Antreasian and Joyce Treiman in pictures of slums.

For looks and for content, the group's score is high. However, when one considers that these are the bellwethers and bests of our youth, and that youth's limit was set at a very substantial 36, the score is less impressive. As *Life* puts it: "What remains [for the artists] is to achieve the balance between technique and emotion that lifts a painting to a stature of greatness."

Steumpfig, Perlin, Jamieson and a few others have achieved considerable maturity. But typical of this lack of balance are two of the collection's stars: Franklin Boggs' stunningly composed *Flying Red Harrows* which lacks real passion, and Hedda Sterne's beautifully eerie *Moonlight* which is not quite great because it depends upon distilled passion alone. *Life* quotes Miss Sterne: "A painting just happens." A good painting may, but a great one does not "just happen." (Metropolitan, to Apr. 30.)

# Sculptors Show Skill as City Saves Space

By Belle Krasne

A GROUP SHOW of sculpture is a tough nut to crack under the best of circumstances. Installing it is one big problem. Looking at it is another. But trying to cram a Sculptors Guild Annual into the Argent Galleries is about as hopeless an operation as trying to pack a school of salmon into a sardine can.

Last year, for want of adequate exhibiting quarters, the Guild dispensed with its yearly show. This year's was a catch-as-catch-can affair, comprising 58 items most of which were shown at a disadvantage. Walls checked almost every impulse to walk around pieces, eyeing them from every angle. But unfair as the picture was, it was fairer than no picture at all.

Though chiefly middle-of-the-road, the stuff of this show deserves an "A" on the strength of know-how. Not much of tomorrow's sculpture could be found here. But, on the other hand, there was little evidence of yesterday about. What modern feel there was, stemmed from the variety of materials and treatment of same. The catalogue read like the cargo list of a barge from ancient Tyre: lignum vitae, serpentine marble, cypress knee, Caen stone, cochimba wood and African wonder stone.

Yet today's Heinz variety of materials is matched in the handling. Each material has its own unique qualities and presents its own special challenge.

Maldarelli and Burr Miller vie with the alchemists by turning translucent stone into soft human flesh. The nude-toned surface of the former's Milano marble *Naomi* looks so yielding, your fingers itch to test it for resistance. And Miller relates the inner undulations of light-absorbing alabaster to beautiful and compact outer curves.

The intrinsic beauty of veined stone is exploited in De Crefft's simplified serpentine marble head of *Atlantis*. Sleek as polished ebony, recalling some ancient Levantine civilization, the fish-

face is set off by the rough, raw marble of the coiffure.

Other sculptors are equal to the challenge of other mediums. Humbert Albrizio turns the grain of a hunk of Brazilian rosewood into the features of a smooth-as-a-billiard ball, egglike *Mask*. John Hovannes' curly, abstract mahogany *Maelstrom* shows how the carver can treat a more stubborn block. Minna Harkavy works tears of molten yellow bronze into a *Head* of considerable pathos; Dario Viterbo's head, *Enchantment*, makes cleaner use of bronze to express simple convex and concave sculptural volumes.

Helen Wilson's *Conflict* between abstract forms resembling apache dancers, weds science and art. Made of metal and chemical compositions, it has a mottled, glistening patina. Still other contemporary materials have gone into Seymour Lipton's brass and lead *Crossfire*, an abstraction which is one of the most imaginatively and contemporarily handled pieces in the show. Restless as a wind-tossed weathervane, the piece is built up of excited metal arrows which cut the air every which way.

The human figure—stylized or played straight, compressed or attenuated—is a favorite theme. Joseph Konzal's lumpy plaster *Persephone* resembles a pin-headed, tapering-limbed Mary Callery figure with secretarial spread. Salerno's almost shapeless tree trunk conveys the shy, budding spirit of *Adolescence*. There's humor in Rosenthal's reedy *Flute Player*, a semi-abstract, green-patinaed bronze which strikes a froggish pose.

A scattering of abstractions includes Harold Ambellan's playful if dull-surfaced plaster *Stargazer* and Charles Umlauf's smooth and sensitive colored marble, *Bird and Skull*. For absurdity nothing can touch Robert Cronbach's *Woman*, a terracotta lady, flat on her back, scooped out, and flushed with water which is now too precious to waste.

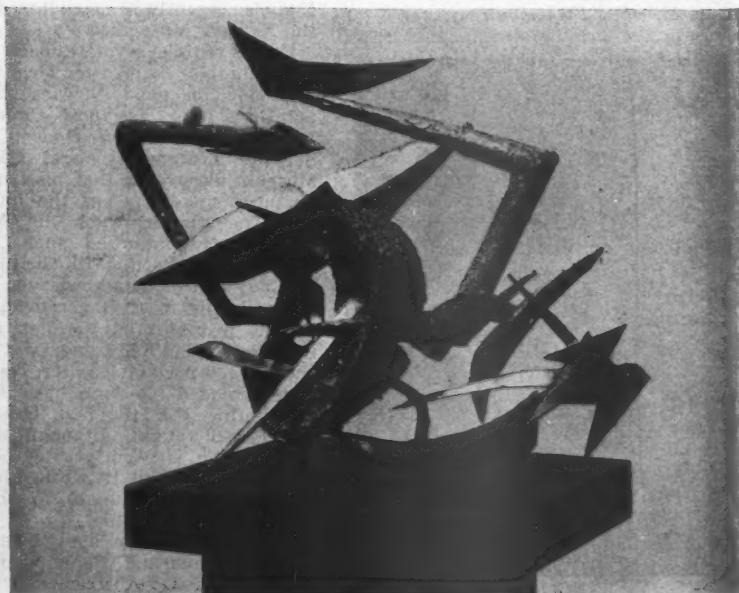


KOREN DER HAROOTIAN: *Job*

Much of the sculpture lends itself to interior or architectural setting. Koren der Harootian's stylized *Job*—wondrously and affectionately tooled in Vermont black marble—is the show's religious triumph. The slablike figure would fill a church niche ideally. Milton Hebard's somewhat illustrative *Children at Play* is an aluminum frieze conceived in two dimensions. The piece might make good sense in a public park or playground or on a school building. And why not? New York City may not have room for a sculpture show, but certainly it has space enough for sculpture.

SEYMOUR LIPTON: *Crossfire*

DARIO VITERBO: *Enchantment*







HENRY ORNSTEIN: *Tenement*



MICHAEL MITCHELL:  
*Portrait of a Fisherman*



EDDY: *Phebe Ann Rankin (1839)*

## Toronto Toasts the Canadian Contemporaries

"WHOSO WOULD BE A MAN, must be a non-conformist." These wise words of Emerson's, which lead off the catalogue of the mammoth (816 items) exhibition of contemporary Canadian arts now current at the Art Gallery of Toronto, apply as well to the adventurous people who undertook to assemble the show, as to the artists who participate in it.

Canada has never seen its like before. The Canadian organizations which normally have their own annuals, joined forces for this event which climaxes the host gallery's golden jubilee celebrations by crowding everything else out of sight. To make the exhibition a comprehensive one, examples of ceramics, metal work, textiles and a large section devoted to Canada's clean contemporary architecture supplement the nearby 500 examples of painting, sculpture and the graphic arts.

Despite the heavy snows which necessitated an extension of the original deadline for this jury-selected show, more than 2,000 entries in the "fine arts" classifications came in from all parts of the country. Though members of participating art societies were permitted more entries than non-members, anyone was welcome to try, and artists from Halifax to Vancouver availed themselves of the opportunity.

A show so all-embracing has paired up many a strange bedfellow. Apropos this catholicity, Exhibition Chairman Cleeve Horne writes: "Rarely, in the story of mankind, has the universal virtue of tolerance been so vital to our survival. Never, in the history of art, has this simple virtue meant so much to our creative development. . . . We can all profit by the simple desire to understand—an effort to appreciate something of the most inventive period known to man.

"The fantastic freedom of expression

today, coupled with the current widespread amateur movement, has projected the issue of standards. The terms professional and amateur have become correlative to the layman. As a result, exhibiting pictures of little consequence appears to have become a popular pastime. Let not this healthy enthusiasm confound our sense of values. A work, whether it be amateur or professional, is either good or bad and only that work which falls within the realm of competency should be presented for public appraisal."

The standards seem to have been as high as this foreword implies. The styles range, as they should, from the primitive to the abstract, and the academic has its full share of the honors. The celebrated Canadian landscape is, of course, a favorite subject whether we are shown a logging scene by Edward John Hughes rather as Hartley might have shown it, or a sweeping view of ice fields by the more conservative R. W. Pilot. Often the French flavor is strong, though it has been well absorbed and originally interpreted by such painters as Ray Mead and Llewellyn Petley-Jones, and by Sculptor Louis Archambault who gave an anchor in the form of realistic features to a Brancusi-like flight of portraiture.

Stars of the graphics section are the accomplished Henry Ornstein and Carl Schaefer who is an accomplished master of realistic line.

Organizations which co-operated to make this event possible were: The Royal Canadian Academy, Canadian Group of Painters, Ontario Society of Artists, Canadian Society of Painters in Water Colour, Sculptors' Society of Canada, Canadian Society of Graphic Arts, Royal Architectural Institute of Canada, Canadian Handicraft Guild, Canadian Guild of Potters, and Spinners and Weavers of Ontario.

## Late Discovery of Early Victorian O. T. Eddy

UNCHRONICLED for the past 80 years, the American portraitist Oliver Tarbell Eddy is currently being re-introduced at the Newark Museum.

Eddy's rediscovery dates back to 1947, when the late Dr. Walter Mead Rankin of Princeton gave Newark an Eddy painting, *Four Youngest Children of William and Abigail Ogden Rankin*. Seeking information about Eddy, the Museum discovered that his name was virtually missing from the annals of art. The search which the Museum subsequently launched took in five states and ended up with the discovery of Eddy's granddaughters who live in Clear Spring, near Hagerstown, Md.

Eddy was born in Vermont in 1799, the son of Isaac Eddy, engraver, printer and alleged portrait painter. Isaac may have provided his son's basic training in painting. For the rest, Oliver was largely self-taught, although as early as 1827, he showed at the National Academy of Design. He worked in Elizabeth, Newark, Baltimore, Washington, D. C., and Philadelphia.

Eddy's work may have been influenced by Rembrandt Peale, who was in and out of New York from 1822 to 1829, at about the time that Eddy was there.

He may well have seen Peale's portraits of the Rankin and Shipman families, members of which he, too, painted.

Though they are not signed, Eddy's portraits bear his hallmarks: elaborate and carefully detailed settings, the inevitable gold-fringed curtain, and often a draped window offering a glimpse of garden or distant landscape. His subjects—always serious—stand or sit quietly. They are poised, unruffled, socially secure.

Toward the end of his life, the artist took up inventing, patented a typewriter—or typographer, as he called it—and an improved coffee pot. He spent his final years in Philadelphia, painting a little, and died there in 1868.

Newark has not only been interested in digging up facts about Eddy's personal life, but also in finding and documenting his paintings. As a result, 21 well-authenticated paintings have been located along with several likely attributions. These newly found paintings are all included in the current show which will continue at Newark to May 7. It will be shown from May 28 to June 25 at the Baltimore Museum. A comprehensive illustrated catalogue accompanies the exhibition.



## Graphics at Brooklyn

THE 4TH NATIONAL Print Annual at the Brooklyn Museum, comprised of 227 prints representing all graphic arts media, constitutes a distinguished cross-section of contemporary American print-making. It was selected from approximately 1400 entries.

Although the exhibition maintains a consistently high level, the section devoted to woodcuts and wood-engravings is by far the best. Perhaps this is due to the inherent potentialities of the medium itself: the directness of the technique affords greater opportunity for forceful statement than the more complex print processes. Misch Kohn's Purchase Award winner, *Death Rides a Dark Horse* is an articulate wood-engraving marked by powerful rhythms. We found *Prometheus* by Leonard Bas-kin to be a most invigorating essay.

It is interesting to note that of the 18 prints purchased by the Museum, eight are by artists residing in New York State. Another interesting fact is that the majority of the winners are relatively unknown.

*Wind, Bird and other Northern Fauna*, (aquatint & etching) by Anne Wienholt, with its rich textures and subtle interplay of black on white, captured a well deserved award as did the handsome abstraction, *Figures in a Garden*, (engraving & aquatint) by Harriet Berger Nurkse. Alfred Russell, another award winner, comes forth famously with an ingeniously executed, sensitive abstraction, *The Frontier*.

The two masters of printmaking, Stanley William Hayter and Louis Schanker, are represented with adroitly executed essays, while Adolf Dehn exhibits his usual lithographic facility in *Voodoo Dance, Haiti*. We found particularly gratifying work by Richard Zoellner, Buffle Johnson, J. Jay McVicker, Peter Scolamiero, Lawrence Barrett and Donald Vogel.

Taken in its entirety the encouraging exhibition reveals accomplished craftsmanship. The preponderance of pure abstraction indicates that representational drawing in America has been replaced by a more elemental conception. (Brooklyn Museum, to May 21.)

—MARYNELL SHARP.

RICHARD ZOELLNER: *Guitar Player*



FRANKLIN WATKINS: (Left) *Angel*, 1948. (Right) *Boris Blai*, 1938

## What Watkins Thinks of What He Sees

SOME PAINTERS paint what is, others paint what they see. Franklin Watkins paints what he thinks of what he sees. He's a real painter, a painter's painter, so there's a visual treat in store for those who visit this Philadelphia artist's largest retrospective, now current at the Museum of Modern Art. The show includes 54 paintings and, incidentally, gives a healthy shot of vitamins to the anaemic arts of portrait and religious painting. Credit for the exhibition goes to Andrew C. Ritchie.

Today, at 55, Watkins is a painting personality. He performs more astounding feats with color than any *Fire Eater* he ever painted performed with fire. Though he developed at a lumbering pace, making his solo debut at the age of 40, his development has been steady and consistent. His solid academic training is evidenced here in a small, dark 1922 portrait of *Paul de Cret*, straight out of Eakins, while a little bluish *Still-Life* of 1923, Cézannesque down to the fluted bowl and patchy paint, notes his early revolt from tradition.

But then Watkins comes of esthetic age. Personality asserts itself. A lover of the extravagant, the intense, the bizarre, he chooses his company accordingly, nodding at El Greco, doffing his cap at the Venetians, especially at Tintoretto. His subjects reflect his predilections: a nostalgic *Return*, with figures stretched out like elastic bands on crossing diagonals; a frenzied, fluttery, dramatic *Crucifixion* or a melodramatic *Suicide in Costume*; and *Negro Spiritual*, a whopping big figure piece.

Though he overplays it at the start, Watkins is never afraid to show his hand. Things evoke strong feelings in him: he paints the feeling along with the things. The *Fire Eater*, for example, isn't something Watkins has seen; it's his idea of what a fire eater should be. Every inch of the canvas is dedicated to the flame which whips, whirls, and thrusts upward on a diagonal.

By the same token, when Watkins paints a portrait, it's a portrait plus, not a dead, official likeness. His por-

traits contain as much of the artist as they do of the sitter. They are not only among the best portraits of our times, they are also good pictures. And each tells its own story affectionately. *Thomas Raeburn White* slumps in an easy chair, absorbed in the newspaper which swishes across the canvas to tie up the design. The monumental Philadelphian, *Boris Blai*, is as *gemütlich* and prepossessing as a burgher of the Middle Ages. Tubes of delicious color are uncapped to set off the pale, sensitive dignity of the grey-haired *Mrs. C. E. Etnier*—goldenrod yellow, luminous peachy-rose, and electrifying aqua, set against the neck flesh and the collar of a stark white jacket. Two little girls, the *Misses Maude and Maxine de Schauensee*, are done to perfection in an aura of child's world innocence.

Color is Watkins' language. At times he uses it in the unabridged sense. But at other times—as in his most recent religious murals *Death* and *Resurrection*—he condenses it impressively. These complementary canvases, commissioned by Henry P. McIlhenny for the music room of his Philadelphia home, are shown here along with many preparatory sketches.

Like Blake's visions which they recall, these monumental paintings are extremely personal, but their impact is immediate. *Death* is a dirge in funereal blacks, violets, browns and blues. Its sagging, drooping horizontal movement centers around a shrouded corpse. Angels, flying parallel to the bier, make hushing motions to impress the gravity of the moment on the spectator.

*Resurrection* is a jubilant song in colors as pale as morning light. Charged with exultation it twists, turns and bolts upward almost too rapidly to be contained by the horizontal canvas.

This is the gospel according to Watkins. It is not a literal version. But the example set here should be a good one to today's artists who, though faithful to the letter of the Bible, have failed to convey its spirit. (Museum of Modern Art, to June 11.)—BELLE KRASNE.



LOUIS LeBROQUY:  
*Condemned Man*



PATRICK HENNESSEY:  
*De Profundis*

## Official Irish Show—Something for Everyone

By Roberta M. Alford\*

SOME 85 PAINTINGS, three stained-glass panels and one linocut have been selected by the Cultural Relations Committee of Ireland as representative of Irish painting today, and shipped to North America. Bearing the official title "Exhibition of Contemporary Irish Painting, North America 1950," they are now first shown at the Museum of Art in Providence under the sponsorship of the Alfred M. Williams Memorial. Lest there be any lingering doubt or confusion, it may be as well to state clearly at the start that there are two Irish painting shows currently on view in the neighboring cities of Boston and Providence (see page 13). The Institute of Contemporary Art in Boston opened its exhibition of personally selected examples of the work of young Irish painters on the evening of March 15th, the Ides of March, a date the Museum of Art in Providence will long remember. For that night, even as Mr. Shields, the Irish Consul, was officially opening the Institute's exhibition, the Providence staff was feverishly opening the crates of official, government-sponsored paintings, fresh off the boat.

By ten the next morning, the exhibition was on the walls and sales were starting briskly. It was interesting to note that the first picture to be bought was the highest-priced in the show, *Reflections, Connemara* by the Royal Hibernian Academician Paul Henry; the next two were among the less expensive, the work of Thurloe Conolly, a young abstractionist with a very delicate sense of color and pattern, and surely acknowledging a debt to Mondrian and Klee.

The exhibition is drawing a large and enthusiastic attendance, and in this respect offers food for museum administrative thought. There is something here

to please everybody, from the portrait of a nice young girl in hair ribbons doing *Home Work* by Frances Kelly, or an old lady who might well be labeled Mother Machree, to an abstract expressionist painting called *Condemned Man* by Louis Le Brocquy. No one school of aesthetic thought predominates in the exhibition, and no single cultural pattern and aesthetic taste dominates a Sunday afternoon gallery throng. I am forcibly reminded by this exhibition and by the people who are enjoying it that cultural patterns differ far more sharply within one city than between nations or continents.

The result of selecting works of art on this cross-section basis is that the exhibition lacks an aesthetic orderliness of its own. Its pervasive character is its variety. But within the limits of this show, variety remains stimulating—and one feels that the paintings benefit by their unaccustomed juxtaposition. It is an excellent corrective to aesthetic provincialism, and serves far better than the ordinary, homogeneous exhibition to demonstrate the scope and limits of art as a means of communication.

There are two clearly identifiable groups, and the initials RHA beside some of the artists' names are not needed to distinguish them. Among the academicians one finds the popular and expensive Paul Henry, whose conventionally realistic views of Ireland have the power to moisten the eyes of first and second generation Irish-Americans.

There are younger Academicians, like Salkeid and Hennessey, in whose work a style which at its first appearance was "modern" in the sense of being different, now wears the white tie and stiff shirt front of academic acceptance. At the other extreme is a group of "independents," originally organized by the late Mainie Jellett (1879-1944), in whose work you find all the diversity and vigor of any independent group.

## Philadelphia News

By Dorothy Drummond

PHILADELPHIA:—The Philadelphia Sketch Club, oldest organization of its kind in America, has recovered sufficiently from an attack of termites to stage an exhibition of he-man lithographs and illustrations by Robert Riggs. Masculine, with undercurrent of keen human interest, the retrospective survey includes many of Riggs' successful circus and prize-fight compositions as well as one from a notable series sketched some years ago in this city's mental hospital at Byberry. Curiously enough, the superactivity of some of the prize-fight shots conveys a sense of arrested action, as if a film had been stopped to achieve a still.

Benton Spruance, painter-lithographer whose two art loves mesh in quality, is offering six important color lithographs in a single portfolio presented by the Charles Sessler Gallery. In these prints, the artist concerns himself primarily with the human figure. Mildly sardonic, he looks at life, clothing his reaction to it in feminine form. A subtle contrast of human emotions and physical surroundings gives a Spruance conception its hold on the imagination. Of the six prints, *I'll Be What I Choose* strikes one as the most perfectly balanced in color and arrangement. Like its fellows, however, it is built around a disturbing thought. Using what might be casual material, Spruance breathes into it his own deep feeling for our era and sees the human being neither as a type nor as an individual, but rather as a symbol of mingled perplexity and satisfaction, the former having an edge on the latter.

At the Art Alliance, Stella Drabkin's retrospective exhibition traces the development of her art over a considerable period and points up the close relationship between oil and print mediums. Essentially personal are the multi-type color prints that came into being because a would-be purchaser wanted an oil but did not have the money to pay for it. Experimenting first on glass and now with plastic, Mrs. Drabkin puts each print through from five to 20 stages before achieving the final effect. That the effect is vibrant, is proved in such impressions as *Phantoms* and *Nocturne*. But whether she expresses herself on canvas or on paper, she reveals a tense emotional undercurrent best served by painting from memory or imagination in the studio rather than from the immediate impact of the actual.

As the first exhibition gesture in the celebration of its Diamond Jubilee, the Philadelphia Museum of Art is offering an important display of rare East Indian sculpture. Including Hindu and Buddhist conceptions, it stretches from primitive work of the second century to intricate high reliefs of the eighteenth. The fragments all came from temples. Although there are traces of Greek influence in some of the heads and figures, the voluptuous beauty of female form expressed as religious formalism rather than in a wordly sense, stresses the basic difference between the form-thought conceptions of East and West. Fifty of the pieces are lent from a great private English collection.

\*Mrs. Alford is acting director of the Museum of Art, Rhode Island School of Design.



## Regarding Boston

By Lawrence Dame

### The Irish at the Contemporary Institute

BOSTON: What with the Irish government art show in Providence (see page 12) and the display of works by six Irish artists at the Institute of Contemporary Art here, New England is something more green than usual at this season of the year. What is more, sales at the Institute's show have been phenomenal, since Bostonians have always been famous for recognizing bargains, and prices are almost ridiculously low—\$100 or so for a work, which, if done on a similar scale by an American, would be priced at \$500 or more. Sales at Providence zipped right off at the opening night, too.

Now, in Boston, you can't buy a Thurlow Conolly for love or money, all nine having been red-tagged within 24 hours after the opening. The other painters here—Gerard Dillon, Nevill Johnson, Louis Le Brocquy, Colin Middleton and Daniel O'Neill, are doing very nicely, too, thank you.

As a matter of fact, each of them deserves to do well. Out of their creative energy springs imagination, brave color schemes, subject matter linked deeply to the old Celtic love of mysticism, poetry and the unseen, but perceived, things of life.

Conolly, an abstractionist who tried realism for a long time, is now 32 years old, Indian weaving motifs abound in his work. Often he turns his portrait subjects (which look like gnomes anyhow) upside down. His patterns and design are intricate, and his brush strokes are sure.

Dillon veers toward the primitive as a former house-painter might. His colors and forms are flattish. He obviously loves nature and his people. Johnson sometimes paints somewhat after Dali, and again, in severe architectural studies, like Sheeler, of whom he has probably never even heard. He is the scholar of the group, born in 1911 in England and much-traveled. Someone has called him "Paul Klee warmed over" in some of his styles. I think not. With a simple subject like a nun walking a railway platform, he can inject tremendous feeling and significance, as he does through the squizzling up of the nun's shadow on a meticulous fence, and through his crisp handling of shadows and texture.

As for Le Brocquy, his often may be called a banshee art. His creatures, reminiscent of Picasso's *Guernica* forms, go through many kinds of contortions. There is frenzy here. I found fascinating his little vignettes which seem to be mere color patterns but turn out to be the sort of tiny views of landscape which one might see from the window of a British or Irish train.

A former commercial artist, Middleton (now aged 40), came up the hard way. He can do a Turner in sunsets. But often eerie, exalted shapes, unknown to the great Englishman, dance across his frames. He uses impasto and sweeping brushstrokes more often than not. For humor, there is a bearded man demanding his drink from a dazed, seminude woman, all in the neo-Byzantine manner. A person of many parts here.



NEVILL JOHNSON: *Thursday*

O'Neill often works after El Greco with distorted figures and gray-green palette. He has a great feeling for texture, as in the way he paints stone walls, though often he clutters his studies too much. You feel his romanticism. He was born in Belfast in 1920 and worked as an electrician, teaching himself to paint. He has much to say.

Here, indeed, is proof that Irish painting will not stop with 80-year-old Jack Yeats, the well-known brother of the celebrated poet. A young vigorous school has found itself.

The Institute is to be praised for initiative. Director James T. Plaut organized this independent show in Dublin with the aid of the Victor Waddington Galleries. In association with the Baltimore Museum of Art, the Cleveland Museum, the Delaware Art Center in Wilmington, the Speed Museum of Louisville and the Toledo Museum, the works of the six painters now shown here will go on tour.

## Art in a Supermarket

NOT TO BE OUTDONE by drugstores which carry a complete line of hardware, or by cigar stores which stock haberdashery, the Emmet Supermarkets in New Jersey have just introduced the self-service movement in art. Picking a can of peas from the shelf, a package of bacon from the refrigerator, and a bargain-priced painting from the market wall, America's super-housewife will pay for the entire haul at the check-out counter. And a deposit will reserve a painting for a patron who is short of cash.

Launched at the Caldwell (N. J.) market—where some 50 paintings by young American artists are tagged from \$10 to \$100—the plan will later be extended to nine other markets in the Jersey chain. All told, the markets offer a potential art clientele of 50,000 shoppers a week.

The strictly non-profit idea, according to the chain's president, Joseph Nurnberg, should make shopping a joy and should bring art to "folks who usually don't have the time nor the opportunity to visit museums." Quoting Mr. Nurnberg again: "Fine music, drama and literature are spreading throughout the land via the mass media of radio, screen and print—but art is still locked up in museums. Now, for the first time, we are trying to fill this gap . . . at the people's level."

### Columbia's Arts Center

Richard Rodgers (of Rodgers and Hammerstein) has accepted the invitation of General Eisenhower to head up a committee to plan a new Arts Center at Columbia University. The purpose of the new Arts Center is to provide a gathering place for students and artists where they can study and train.

Henry Allen Moe, director of the John Simon Guggenheim Memorial Foundation, will head the painting and sculpture division. He will have the co-operation of Peppino Mangravite of Columbia University.

GERARD DILLON: *My Neighbors*







VISSER'T HOOFT: *Tumblers and Pigeons*. Lyman Prize

## New York State Show Salutes New Ideas

UNWELCOME SNOWS and a welcome show—the 16th Annual Western New York Artists' Exhibition—ushered spring into blustery Buffalo's Albright Art Gallery. Selected and judged by Frederick A. Sweet, Associate Curator of Painting and Sculpture at the Chicago Art Institute, the show comprised 167 varied-as-the-passengers-of-the-ark entries by 113 slightly or not at all familiar artists.

In his catalogue statement, lone jurist Sweet pointed up the strength of the oil section. Watercolor was runner-up; but sculpture was "regrettably weak." Good design and good craftsmanship were bases for selection, but originality also scored high. "A painter may lack technical perfection," Sweet noted, "but, if he has a new idea, he deserves all credit for it."

The show's top prize, the J. N. Adam

& Co. \$200 award for oil painting, was copped by A. L. Melenbacker, Jr., who made the grade after four years of unrewarded participation in the show. The Wm. Hengerer Co. prize of \$100 went to Seymour Drumlevitch, one of the recently announced winners of a Rome Prize Fellowship.

The Patteran Prize of \$100 (for the best two or three works by a single artist) went to Alfred Blaustein for a trio of oils. Don Burns took the James Carey Evans Memorial Prize of \$60 for watercolor. The \$50 Junior League Prize for an oil showing promise went to Noreen Schmelzer, third-year student in the Albright Art School.

Awards also went to two 57th Street familiars, Martha H. Visser't Hooft and Virginia Cuthbert. A \$50 drawing prize went to John B. King, and \$25 to John Hannah for a print.

### Rome Prizes for 1950-51

Ten American winners of Rome Prize Fellowships will join this year's pilgrimage to the Holy City. Among those awarded the 1950-51 fellowships by the American Academy in Rome are painters Seymour Drumlevitch of Buffalo and Joseph Lasker of New York City. Both artists attended Cooper Union. They were selected by an artist-jury comprising Franklin C. Watkins, Peter Blume, Charles E. Burchfield and Ben Shahn. Philadelphia's Angelo Frudakis, who studied at the Pennsylvania Academy, received a fellowship in sculpture.

Founded in 1894, the Academy is devoted to furthering the fine arts and classical studies in the U.S.

### New Print Club for N. Y. State

A new print club, The Western New York Printmakers, has been formed at the Albright Art School, Buffalo. Letterio Calapai, etcher, lithographer and woodcutter, has been elected president.

The purpose of the club is to serve as a workshop where artists can experiment and exchange ideas. To stimulate public interest, it will hold two major public exhibitions annually.

## Koerner Sans Text

IT WOULD BE HARD to find a painter who takes a more deliberate pleasure in detailing ugliness—of physical environment and mental states—than Henry Koerner. His new pictures reveal that neither time nor success has softened the bitterness of this young man's view of a doomed world.

Fear, distrust and bitter isolation are stamped on nearly all the faces of the adult and childish figures, shown poised on their private islands of unhappiness. Some are already caught in compulsive acts of violence, but they are seldom more to be pitied than those whose tense stillness evokes greater horror.

This is hardly surreal painting, although it has been called that, but rather medieval morality art brought up to date by enlightenment from the psychiatrist's notebook.

The means Koerner uses add to the compelling, if unpleasant, effect of the paintings. A most skilled technician, he can detail each leaf in a forest patiently and without joy.

Carefully selected backgrounds are chosen to emphasize bleakness, symbolism or morbid fantasy. The palette is dry: pale natural color is used for landscape, and hard, often bright arbitrary colors for clothing and interiors. The paintings, with their deliberate draughtsmanship and piling up of selected detail, achieve not a familiar reality, but a view of life as seen through a mirror which drains hope and beauty from all it reflects.

Among the best works in a group which is somehow as disappointing as it is rich in material for literary speculation, is the well-organized *Arcades*, with its clear symbolism, good color and balance between interest in abstract qualities of picture-making and content, the provocative *Stairs*, and *The Overpass*. Elsewhere, Koerner, who has great ability, succeeds more in creating what seem to be illustrations to a lost text. (Midtown, to Apr. 15.)

—JUDITH KAYE REED.

HENRY KOERNER: *The Pool*. Midtown



## Los Angeles Events

By Arthur Millier

LOS ANGELES: The March show which most pleased your correspondent consisted of 43 drawings by living Americans, bought one by one during the past five years by Ross R. Devean, a small businessman of South Pasadena. They were shown at the Palos Verdes Library-Gallery at Palos Verdes Estates.

Devean owned no drawings on a Sunday in 1945 when he saw, reproduced in the *Los Angeles Times*, several which were in the national American drawing exhibition staged at Los Angeles County Museum. He visited the show, fell in love with drawings and bought his first—a John C. Costigan sheet of figure studies. Today he owns 22 which were in that exhibition. His taste is superb. Isabel Bishop, Alexander Brook, Charles Locke, Andree Ruelan, Rico Lebrun, Millard Sheets and the other artists couldn't be better represented. Devean hopes that people who see his collection will learn the joy and fresh experiences collecting drawings can bring them.

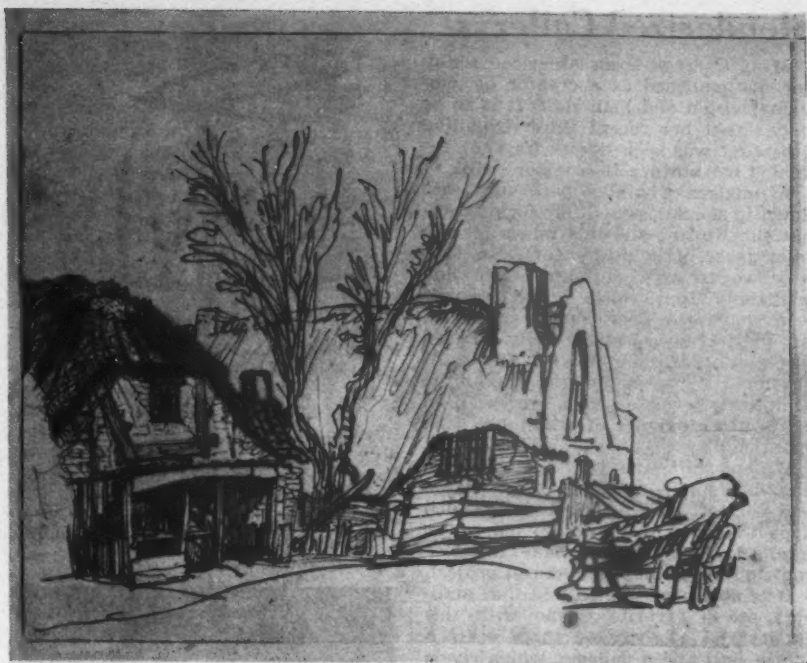
The Institute just opened "Thirty Americans," a group of figure and landscape paintings by artists from the 18th, 19th and 20th centuries lent by IBM. Church, Cole, Ryder, S. F. B. Morse, Eakins, Sargent, Whistler, and Marin are among those represented.

The National Orange Show at San Bernardino mustered 120 oils and watercolors and 10 sculptures for its competitive exhibition by Southern California artists. Five prizes totaling \$650 were awarded to Francis de Erdely, Robert Frame, David Scott, Nicholas P. Brigante and Ralph Peplow.

For its second exhibition, the Frank Perls Gallery is showing to April 17 the contemporary British exhibition of paintings and sculpture by Moore, Tunnard, Nicholson, Hepworth, Sutherland and Piper which was first put together by Cincinnati's Modern Art Society and shown in that city's museum. It goes to the San Francisco Museum of Art after its Beverly Hills showing. A further show of Tunnard watercolors, lent by the Dalzell Hatfield Galleries, is at Chouinard Art Institute to April 14.

The Hatfield has been showing Pierre Roy's recent American paintings and Alexander Calder's mobiles. Raphael Soyer, Arbit Blatas and Sigmund Menkes are AAA-Beverly Hills' current exhibitors. The James Vigeveno Galleries, Westwood Hills, have a second showing of paintings by the popular, colorful Haitian modern primitives to April 17. Scripps College is presenting its biennial exhibition of contemporary California ceramics to April 14.

Now for one-man shows. Phil Paradise is showing colorful, decorative watercolors of Guatemalan peasants at the Cowie Galleries through April 8. Last month Clinton Adams' paintings and lithographs were at UCLA, where he teaches; Joshua Meador, painter of landscapes and marines, had a popular show at Barker Bros. Edgar Ewing showed small pictures of Brice Canyon, Utah at the Chabot Gallery; and Anders Aldrin's imaginative figure and landscape paintings were seen in the art gallery of the Glendale Public Library.



REMBRANDT: *Village Street*. (Drawing). Schaeffer

## Big and Little Old Master Drawings

OLD MASTER drawings possess a vivid appeal, for they are the swift setting down of a conception as a sketch, before the formal conventions of picture making are imposed upon it. A collection of such drawings, by German, Italian, Flemish and Dutch artists, forms a fascinating array in its contrast of individual approach and technique and in the adumbration of racial influence. The gem of the collection is Rembrandt's *Village Street* which gathers up the character of place in a thrust of trees, a shadowed house front, a scribble of lines for a vehicle in the roadway. It is the epitome of saying little and conveying much.

Van Dyck's *Christ Blessing the Apostles* is imbued with a spiritual quality which one feels lacking in his religious paintings. Another gratifying discovery is *Joseph and the Christ Child* by Murillo, which, while tender and reverent, escapes the usual saccharine character of this artist's works. One of "The Little Masters," Hans Sebald Beham, contributes a sketch for a later prayer-book woodcut. It shows the training of the goldsmith in its fine minutiae of detail. Yet in it one feels the humiliation and piety of the artist triumphing over the ornamentalist.

Willem de Leyden, an early Flemish artist, is represented by *Sailing Ship*. The tenuous form of the ship recalls the visionary Flying Dutchman, yet the drawing bears a conviction of accurate presentation of the picturesque vessel. A chiaroscuro drawing, *Itinerant Family* by Wenzel Von Olmuetz is carried out in the dark monotone of early chiaroscuro prints, emphasizing the forms and substance of the figures. A charming *Butterflies and Flowers* by Georg Hoffnagel, in its delicate color and simplified pattern, reminds one of early Chinese block prints.

Guardi's *Capriccio*, almost a bold

scribbling in india ink, is a pleasing conceit. His *Courtyard of Palace* with its tonal delicacy and striking architectural design is appealing. Two handsome watercolor drawings by Jordaens attain a brilliance of color and vitality of line that his would-be-Rubens oils fall short of. *A Male Nude* by Degas shows the artist under the spell of Ingres' "probity of line," yet able to instill the figure with a tension of life. Papers by Hubert Robert, Ribera, Poussin, Lancret and Jan Lievens, and a figure drawing by an artist of the School of Fontainebleau are among the rare items of this distinctive collection. (Schaeffer, to Apr. 29.)

—MARGARET BREUNING.

## Denver's Design for Living

Some people exist, others really live. The difference, according to the Denver Art Museum, is a matter of design. To put across the point that good design is good planning, the Museum is offering a show of contemporary design titled "Under Every Roof" (current to April 29).

A special project in art education, the exhibition has been organized in collaboration with the public schools. A pamphlet, written as a preliminary study for several thousand attending elementary and high school students, outlines factors which influence good design (e.g., use, looks, customer appeal, cost, production). It gives an easy-to-understand picture of design in our day-to-day living, explaining what makes a good chair—"there are no metal springs to sag or break and no fibre or felt padding to wad up or attract moths." It shows how the planning of our homes can be good (clean) or bad (cluttered), and how modern design has altered clothes, merchandising, education, art, and the looks of our planes, trains and cars.



## Slenderized Callerys

MARY CALLERY is an American sculptor distinguished as a creator of individual vision and high skill. It is to be hoped that her recent third exhibition (the first was seen five years ago) revealed her stature to a wider public.

A modern who can pare substance down to slender, pencil-like forms without substituting sterile symbols for the fluid grace of living matter, Miss Callery works with unfailing taste and sensitivity. Her bronze figure compositions have the precision of geometry, but even in her most carefully planned displays of tension and relaxation, of rhythmic curve and rigid angle, the sculptures never lose their spirited élan or exquisite balance of "rightness" and spontaneity.

*Woman in Space*, *Standing Woman* and the four-figure *Mural Composition* are perfectly poised sculptures which appeal equally to the senses and to the intellect. Each would make superior contribution to an architectural project.

It is not surprising to find that acrobats are a favorite theme with this artist, and she treats them with a subtle skill and a delicacy which rivals that of the living performers. Memorable are *Pyramid*, its upper figures arranged with the natural grace of bare winter branches, and *Equilibrist*—"stick" figures composed with less elegance but no crudity.

In a different vein is Miss Callery's portraiture. Here she works in more normal proportions to achieve expressions of high order. *Puma* (a woman's head) is a haunting study of somber eloquence. (Buchholz, to Apr. 8.)

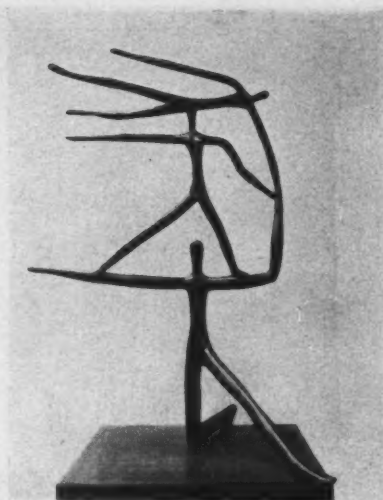
—JUDITH KAYE REED.

## Murals Without Walls

THERE ARE ROMANTIC REALISTS and romantic realists. Young Edward Melcarth, the torch-carrying sort, is in love with the Italian Baroque and is doing a lover's best to revive the Baroque epic style in 20th-century terms. He acknowledges his affection for the Venetians in words and paint: credit Tintoretto and Veronese for his agitated design and decorative spirit. But on the side of realism, note an occasional debt to Caravaggio.

Melcarth, like Steumpfig and others of his ilk, soft-pedals his realism and plays up his romance. His paintings haunt and pose perplexing problems. Arbitrary shadows darken thresholds, huddled forms flee in the dusk against a wall scrawled with the bloody word "guerra," a gust of wind comes up out of nowhere to agitate littered newspaper, unidentifiable boys sit on a railing, back to, watching who knows what.

The cause of all these disturbances may be found in the artist himself, for Melcarth is as interested in his design as the onlooker will undoubtedly be in his meaning. No garden variety romantic realist, he has a strong sense of decoration. And what more could one ask of a muralist in search of a wall, what better explanation is there for this or that arbitrary effect? Startling notes of color now flicker beautifully, now die; shadow falls unexpectedly; a figure is abruptly foreshortened, a scene dramatically pitched—these are tricks which have rhyme and reason.



MARY CALLERY: *Pyramid*. Buchholz



STANLEY W. HAYTER: *Ceres. Perspectives*



EDWARD MELCARTH: *Bleachers*. Durlacher

Charged with a magnificent vermillion, flashes of white and somber green, the tall and ever-so-thin panel of the *Trumpeter*, over which the unseen wings of the angel of death hover, haunts the mind and holds the eye. The *Bleachers*, with its S-curve of boys' backs, silhouetted against a Venetian blue sky; *Construction*, an exciting medley of pink, violet, brick and crimson, centered about a daring red checked worker's shirt; or the *Dark Room*, in which a solitary figure sprawls as a drawn shade-green shade lets in the merest strip of pale blue sky—these may fail to satisfy an artist who is too restless to let well enough alone. But the spectator will be pleased if he has a wall on which to hang them. (Durlacher, to Apr. 23.)—BELLE KRASNE.

## All Abstract

AN UNUSUALLY well-integrated group show was the 14th Exhibition of American Abstract Artists seen last fortnight. It was marked by a perspicacity and technical facility not evidenced in the group's former shows.

Though the shades of Miró, Arp and Kandinsky still hover, there is a minimum of conscious derivation. The majority of paintings and sculptures reveal a facility that is only encountered when the artist attains the balance of experience and craftsmanship necessary for complete works of art.

Esphyr Slobodkina's renditions are impressive with their sharp patterns and orchestrated color. Ilya Bolotowsky's *Rectangular Space* is also notable for controlled design, as is Suzy Frelinghuysen's *Opus*. We found especially satisfying the kinetic rhythms of *Interlinked* by John Von Wicht and the sensitive treatment of Perle Fine's *Variations on a Theme*. John Sennhauser shows his usual facility in handling immaculate design, while Josef Albers exhibits two brilliantly organized panels.

Though small, the sculpture section comes off famously with the expressive metal construction, *Fallen Acrobat*, by Richard Lippold and Ibram Lassaw's *Polymorphic Space* and *Star Cradle*. (New School.)—MARYNELL SHARP.

## Hayter at Home in Oil

NINE ABSTRACT paintings by S. W. Hayter, whose gifts as a teacher and experimental etcher have kindled modern enthusiasm for an old medium and, by example and instruction, helped enliven the face of many recent print exhibitions, show that Hayter is also at home, although less of an innovator, with brush and canvas.

As might be expected, the same rush of movement and flash of brilliant color which characterize Hayter's prints also animate his oils. Unlike the prints, however, the paintings make little use of texture and rely almost exclusively on color and line to create space and contrast. Bold and freely drawn with swift-decision, the flaming studies of figures in action are sensually exciting for their skilled use of rich color and dramatically controlled line. *Death of Orpheus*, *Two-Headed Figure* and the not-quite-so abstract *Mother-Child Playing* represent him well. (Perspectives, to Apr. 15.)—JUDITH KAYE REED.



## Tanguy King of All His Inner Eye Surveys

A PAINTING BY YVES TANGUY always impresses one as the artist's account of an excursion into a world beyond that of ordinary experience. Apparently these visions are vivid, for he presents them with a clarity and surety that bring conviction. Max Ernst once said of surrealism that it turned "topsy-turvey the appearances and relationships of 'realities.'" This dictum does not apply to Tanguy's surrealism, for it does not embody disquieting arrangements of recognizable objects, but creates a universe subject only to the laws of its creator.

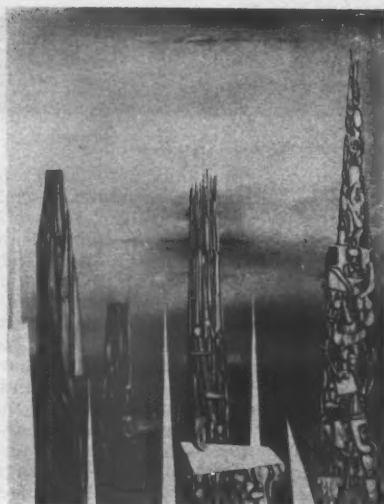
Recent paintings by Tanguy show a divergence from his former procedure, while retaining the crystalline clarity of atmosphere and the pellucid depths of infinite horizons. In these newer works, small details are not grouped, as previously, at the picture's edge nor scattered in the immediate foreground.

In them large, trenchant forms cut sharply against the exquisite modulation of color in the immensity of sky. The artist continues his absorption in the careful rendering of detail, but does not allow this detail to divert the eye from the impressiveness of the design.

If in *De mains pales aux cieux lassés*, one does not grasp the connection of the painting with its symbolical title, it is scarcely important, for this is not an attempt at plastic design nor realistic expression so much as a presentation of objects, beautiful in themselves, in a world of super-reality. Tanguy's impeccable craftsmanship achieves a triumphant, concrete totality of the artist's inner vision.

An unusual feature of this exhibition is a portfolio of drawings, highly complex in detail, carried out with a nervous vigor of line that is both delicate and sure. (Matisse to Apr. 22.)

—MARGARET BREUNING.



TANGUY: *De mains pales aux cieux lassés*. Matisse

## Moods by DeMartini

A MODERN romantic who brings substantial painting skill to imaginative landscape themes is Joseph DeMartini. Combined in his new group of oils and gouaches are the pleasures of glowing color symphonically handled and an approach to form that is fresh and strong. *Waterfall*, a tone poem composed with sensitive restraint and poetic vision, and *Storm Clouds* are excellent examples, among many others in the show, of impressive mood painting.

The sense of spirited adventure rather than romance dominates the large *Wreck of St. Christopher*, which uses just enough realism, just enough abstraction to portray the violent drama of pounding surf and breaking wood.

Providing a change of pace are a pair of figure compositions on bicycle race themes: a swift vivid rendering of the arena and a humorous close-up of the crouching riders. Not to be missed are the gouaches, landscapes which, like the oils, are particularly rewarding for their inventive treatment of skies. (Macbeth, to Apr. 15.)

—JUDITH KAYE REED.

DE MARTINI: *Shipwreck*. Macbeth



LEBRUN: *Centurion's Horse*. Seligmann

Holland Honors Redmond and Taylor

For the part they played in bringing the Van Gogh exhibition to America, Roland L. Redmond, president of the Metropolitan Museum, and Francis Henry Taylor, the Museum's director, were recently honored with Order of Orange-Nassau medals. Prince Bernhard of the Netherlands conferred the Dutch distinction at a private luncheon.

About 10,000 Dutchmen and foreigners have received these decorations since 1892, when the Dutch honorary order was established.

## Lebrun, Lean but Rich

RICO LEBRUN's current exhibition is his first one-man show in New York, although his paintings have been included in large group exhibitions here. To designate his conceptions as fantastic might suggest that they possess delicate or romantic effects. Nothing could be further from actuality, for his work is monumental, awesome, often macabre. His brilliant draftsmanship brings a bold decisiveness to the forms, but it is his personal color that imbues his imaginative conceptions with such intensity. It is usually a smoldering, sullen color, occasionally broken by flashes of vivid hues. One of the exceptions to this palette of low tones is *Mob with Flares*, carried out in a clarity of bright notes.

A large canvas, *Horse of the Centurion*, one of several treating the theme of the Crucifixion, depicts a huge horse, an almost skeletal form with down-bent head on an immense length of vertebral neck. The gaunt pallor of this equine form is contrasted with the rich colors of its trappings. This is a canvas of tremendous dramatic impact, as remarkable for its power of symbolic evocation as for its vigor of presentment. A small painting, *Golgotha Head*, a fearsome skull with its deep eye sockets beneath a bulging forehead, may also be symbolic, for the scene of the Crucifixion was known as "the place of the skull."

*Figure in Rain* is built up with angular planes, the upraised umbrella concealing the face, but the bodily form appearing through the garments in an eerie manner seems to be actually crumpling under a downpour. Two amusing conceits are *Armored Creature*, an armadillo with overlapping scales of varied browns covering its long segmented body, and *Caterpillar*, the tenuous suggestion of form seeming in movement in its encasing whorls of red which turn from flaming brilliance to deep notes. Like all of Lebrun's paintings, the examples cited reveal his ability to express his original conceptions in a highly personal language. (Seligmann, to Apr. 22.)

—MARGARET BREUNING.

## FIFTY-SEVENTH STREET IN REVIEW

By THE STAFF OF THE DIGEST

### Nichols Distills Nature

Landscape paintings by Hobart Nichols are outstanding examples of realism that escapes naturalism, for while their subjects are drawn from an enviroing world of natural forms, they have been passed through the alembic of imagination and have been transformed into pictorial ideas. This transformation involves both selection and elimination, so that the essential character of a scene, rather than its literal description has been secured. All the canvases display a sensitiveness to the moods of nature. Moreover, the artist does not appear to force a design upon his forms, but permits the subject to share in the making of the pictures.

Nichols' at-homeness in his medium, and the breadth and ease of his brushing help him to achieve simplicity and directness. While technical accomplishment is responsible for the effectiveness of his paintings, it is his interest in the subject and his emotional response to it that characterize his work. In such a canvas as *Clearing*, the play of light and shadow on the landscape is finely realized. In *April Showers*, the varying textures of the atmosphere and the fortuitous salience of bare tree boles display the artist's ability to invest a scene with lyrical overtones.

Both Nichols' keen perception of the quality of his subject and his power to convey it are displayed in the almost panoramic canvas *Cloud Shadows*, its majestic forms of hills and its deep valley clothed in a varying gamut of greens from the occlusion of light by the clouds and its radiant penetration of their scattered interstices. (Grand Central, to April 8.)—M. B.

### Ernst's Designs for Loving

Chalk up the current Jimmy Ernst show of gouaches as a triumph of the imagination. Here's an artist who in-

vents rich and colorful designs with greater facility than Scheherezade invented tales.

The abstractions in this show all evince technical mastery. Some of them are full-scale paintings, intricate as an outline drawing of rock crystal, complex as the structure of a snow-flake. Colors are beautifully subtle or bright.

But the real delights are the schemes involving 15 or 20 panels about the size of playing cards. At times the small swatches of pattern are of uniform size, arranged in regular order. At other times they are varied in size and irregularly ranged. The effects look accidental, but they are the results of careful planning. Now the pattern is repeated and the color is varied; now the pattern is modified; now it is completely changed. There are simple and complex designs, impulsive and controlled ones.

Pick out a small pattern and imagine it on a larger scale or speculate on what a talent like Ernst's could do for the field of textile design. (Laurel, to Apr. 7.)—B. K.

### A Memorial for Arshile Gorky

This show of paintings by Arshile Gorky, whose suicide was his tragic response to the public indifference to his work, presents examples of his latest canvases. Gorky worked in an abstract vein when abstraction was not popular, but lack of appreciation and misunderstanding did not swerve him from his artistic convictions.

A certain early heaviness of color and over-emphasis of expression are replaced in these works by lighter notes of color and a subtle flowing of forms into tangential relations which produce provocative designs. *Child Companions* suggests Miró, both in its note of gaiety and in its involvement of linear detail.

*Water of the Flowery Mill* is a vast orchestration of color, flaming reds

playing upon each other with an inner, central movement from which vibrant motion seems to flow out in a sort of apocalyptic splendor. Yet with all this vehemence of expression, one always feels the control of a disciplining intelligence.

When the retrospective exhibition of Gorky's work is held later at the Whitney Museum, it will be possible to assess his *oeuvre* with greater justice; yet the ability to meet imaginative conceptions with revealing design is evidenced in this posthumous showing. (Kootz, to Apr. 24.)—M. B.

### Martin's Wonderland

Florence Martin paints a private world, a rather fey child's world. With candid color and meticulous drawing she steps fearlessly into the dangerous realm of fantasy.

Here are ballet sketches—canvases full of the swirling, floating movement of the dance and done in dashing and dramatic colors. Then there are gay and witty pictures in which little frog- or insect-like creatures sit solemnly sipping their apertifs in cafes or promenade through the streets. All have a naive charm and sprightliness which disarm and enchant. (Binet, to Apr. 10.)—P. L.

### Lily Harmon's Humanity

Since Lily Harmon's first one-man show in New York in 1944, her lyrical paintings have made her one of the best-loved women artists in America. Her gentleness, sensitive approach and her humanity could not fail to strike a sympathetic note in even our most professional sophisticates.

Happily enough, in the years since Miss Harmon's first and last exhibition, her scope and technical facility have broadened so that she is now able to translate more coherently the insight that is so personally hers. Her palette has been heightened with lilting colors and her design appears to be tending towards the abstract.

A preoccupation with subtle interiors

HOBART NICHOLS: *May Day*. Grand Central



FLORENCE MARTIN: *Dancing Clowns*. Binet







HARMON: *The Stove*. A.A.A.



GORKY: *The Betrothal*. Kootz



SPAGNA: *Still-Life*. Hacker

is evidenced in these recent compositions and many of them constitute her most successful essays. But she is at her best when portraying the gentle phases of life as seen in the happy moments of everyday people, as in *First Child* and *Coat of Many Colors*.

The semi-abstract treatment and imaginative organization of *Lady with House and Garden* seem to combine the old Harmon with the new. It incorporates her intuitive discernment of expression, her innate good taste, with the now forceful handling of structural elements. (A.A.A., to Apr. 15.)—M. S.

#### Constant's Singleness of Purpose

George Constant's paintings suggest Aztec sculpture in the squared off heads of the figures and their emergence from heavy blocks of background like primitive masonry. But the artist's conceptions are highly personal. He imbues his monumental figures with an unexpected warmth of humanity. His palette is almost entirely restricted to

blues and a deep red, yet he contrives a variety of effects with them.

*Homeward* builds up a majestic design of inter-penetrating forms and angular shapes effectively related. While there is sculptural solidity in the design, it is also a striking symbolical presentation of the closeness of family life. It is seldom that a stark abstraction possesses so vital an inner significance. The work is all marked by a sincerity and singleness of purpose. (Ferargil, to Apr. 8.)—M. B.

#### Goertz Moves Up

Augustus Goertz' vivid abstractions have moved up from the Village Art Center's proving grounds to make a strong debut on 57th Street. Painted during the last three years, the canvases should hold their own with those of better-established abstractionists, for Goertz has learned both the formal and idiomatic language of the moderns and uses his knowledge freshly.

With the exception of a few weak

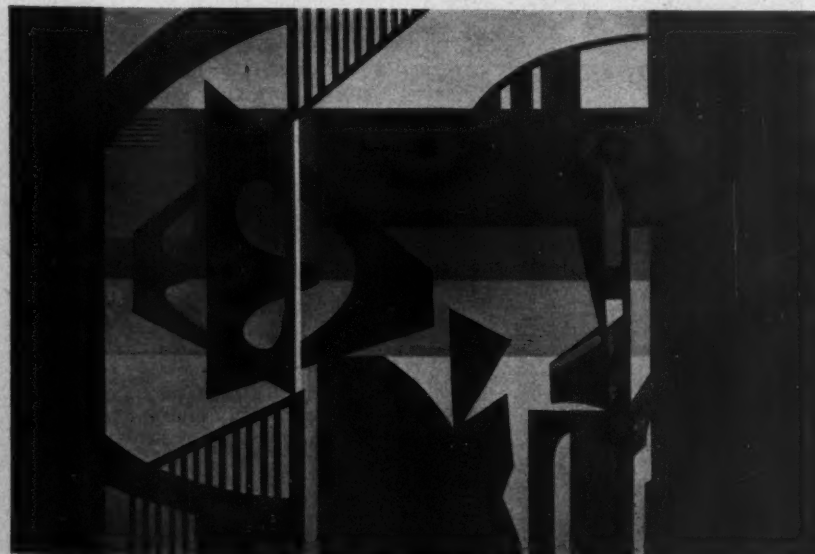
and symbolic pictures (which better editing would have weeded out) the show offers brilliantly colored, attractive works by a facile newcomer. *Transmutation*, *Across the Way* and *Forms* are some of his best. (Van Diemen-Lilienfeld, to Apr. 7.)—J. K. R.

#### Gallery Hacker's Lyrical Painters

Two canvases by each of a group of artists present a vast divergence in viewpoint and practice that forms an interesting exhibition. Milton Avery's nude, outstanding for bodily tension and grace of figure, is carried out in his familiar yellow-pink and set off by a mass of golden hair as well as by a background glimpse of a green world outside a window. Luis Quintanilla's still-life of lemon sprays reaching across the canvas with their glossy fruit is a handsome design.

Earl Kerkham's building up of plastic forms with glowing color is especially successful in a standing male figure. Otto Botto's opulent, seductive flower

AUGUSTUS GOERTZ: *Looking Toward New Jersey*. Van Diemen-Lilienfeld



GEORGE CONSTANT: *Homeward*. Ferargil



piece is an admirable digression from the usual still-life. Vincent Spagna's *Still-Life* is a large canvas whose deep green background and touches of colorful detail keep the design in a harmony of decorative mood. Other paintings, highly commendable, are by Ben Benn, Mommer, Fried and Harris. (Hacker, to Apr. 15.)—M. B.

#### Johnson's Color Mystery

Paintings by Buffie Johnson are numbered, not titled. This is an intelligent arrangement for non-objective works, sparing the observer the vain attempt to relate a significance in the canvas to its title. Yet some of her paintings, such as *No. 31*, do suggest factual existence. In this canvas, resplendent in turquoise blue, heightened by grays and dots of red, there is an inescapable effect of a phantom boat drifting upon "faery seas forlorn," its structure mirrored in black depths.

The artist seems able to impart a mystery to her color. In *No. 21*, the blue-green forms possess a magical substance, quite out of ordinary experience. The balance attained by this asymmetrical composition is characteristic. Woodcuts by the artist show the same imaginative approach and personal handling of the medium which the canvases reveal. (Parsons, to Apr. 15.)—M. B.

#### Silk-Screen Annual

There are an even 100 prints in the Serigraph Society's 11th National which shows work by familiar members, along with juried entries by non-members. All kinds of things are done with the versatile medium to yield effects as flat as posters or as rich in texture and manipulated pigment as oils. The range of stylistic 'isms is equally great, running from earnest naturalism to complete abstraction.

Among the outstanding prints—a group too large to be fully covered in this limited space—are some of the many prizewinners. Sylvia Wald's *A Window in the Room* (first) is notable mainly for its texture and technical achievements, qualities that also distinguish *Henry Mark's Colloquy* (third). Mary Van Blarcom's *Foo Dog* (fourth) is in her rich lyrical vein. There can be little quarrel with honorable mentions to Landon, Gwathmey, Kiley, Meeker and Hankins, among others. Not mentioned by the jury but meriting citation are works by Helfond, Hicken, Huse, Lansford, Pytlak, Robbins, Brown, Hocker and Polebrouopoulos. (Serigraph, to Apr. 29.)—J. K. R.

#### The Imaginative Gifts of Hios

The imaginative treatment of men and animals which lent especial appeal to Theo Hios' first exhibition, now gives distinction to his second. In addition, the new work reveals progress in color and drawing.

The show includes boldly designed figure paintings and canvases employing ancient symbols of Hios' native Greece as well as more menacing modern emblems. Outstanding is a series of fish pictures ranging from a well painted pair of peaceful flounders in a dish to such fantasies as *Aquarium* with its shimmering color and a strange fish, who transfixes the spectator with the bold stare of a primitive image.



LEO QUANCHI: *The Feast. Salpeter*

Pointing up the need for wider recognition of drawing as a major exhibition medium is the group of rice-paper drawings—a portfolio which indicates, sometimes better than the paintings, the individual gifts of this artist. (Contemporary Arts, to Apr. 7.)—J. K. R.

#### Watercolors by Buzzelli—Fluent Yet Sound

Anthony Buzzelli, who has had a wide experience in the art field, including the directorship of the former Vendome Gallery, is showing watercolors of Paris, New York, Mexico. He paints fluently, yet achieves a sharp definition of forms and masses enlivened by an ambience of light and shadow. Among the Paris scenes, *Sacre Coeur* is a highly individual rendering. The gaiety of color

THEO HIOS: *Aquarium*. Contemporary



and movement in the New York *Carnival*, radiating from the focal fountain of light, spreads through the whole paper in a complex, yet ordered design.

The Mexico watercolors show an appreciation of the picturesque details, yet the artist escapes mere description in the soundness of his design. (Fargil, Apr. 3-15.)—M. B.

#### Kahn's Refuge from Reality

Here's a watercolor show which is a study in normal psychology. The work in it was done by E. J. Kahn, noted architect whose most recent skyscraper is the clean concretion on the site of the old Murray Hill Hotel.

Architect Kahn has devoted his life to space in the most measured sense. But pleasure-bent, he paints unbounded, unpeopled, unbuilding vistas of the Southwest or golden mountain ridges streaked with purplish-blue shadows, crawling with tentacles of ultra-violet furze, and rolling back, back into interminable space. This is the architect's refuge from reality. But the feeling for space is a dead giveaway: the artist is a man for whom space has great importance. (Feigl, to Apr. 12.)—B. K.

#### Harris Paintings in Many Moods

In his second one-man show, Robert E. Harris is as concerned with religious subjects as with the things that are Caesar's. He paints all with strength and sensitivity.

The dash and sweep of the sophisticated *Intermission* contrasts with the thickly painted, deeply moving *Good Samaritan*. A gift for mood and characterization are shown. *One Man Show* is an amusing painting filled with smaller Harris paintings. However, there is no danger that a young artist as gifted as Robert Harris will long be his own best fan. (Eggleston, to Apr. 6.)—P. L.

#### Eclectic Oils

Five artists, each represented by three oils, make up an eclectic but diverse group. Dominating the exhibition are somber semi-abstractions by Leo Quanchi. With disciplined pattern, he creates a frightening, bleak world of little robot men who make machine-like gestures.

The expressionist landscapes of Charles Heidenreich, with their poetic atmospheric effects, hark back to the School of Paris and reveal the artist's command of color.

Shirley Hendrick shows strongly defined and boldly colored compositions, but *Bone and Shell* (reminiscent of her earlier style) is superior to her present dashing, but ungoverned technique.

Harry Crowley is represented by a richly textured abstraction titled *Night in our Voices*, and Miriam McKinnie by canvases containing expansive spatial values but tepid color. (Salpeter, to Apr. 27.)—M. S.

#### Prins' Drawings

Warner Prins, who originally hails from Amsterdam, Holland, and has long enjoyed the reputation of being one of America's foremost painters of ceramic tiles, is making his debut in the fine arts field with an exhibition of ingenious and meticulous drawings.

A fine technician, Prins creates nuances with suggestive line and intricate



textures. At times his works of summarized description resemble the early Grosz drawings, but retain their individuality. (Carlebach, to Apr. 8.)—M. S.

#### Brett's Navajo Impressions

Dorothy Brett's twenty-five years' residence in Taos, not as a spectator of Indian life, but as a sharer in it, is reflected in her paintings. Her Navajo canvases have a curious Oriental flavor—her compositions appear to grow up from the lower edge of the painting, and thrust up over it, rather than to adopt the formulas of Occidental design. The seizure of characteristic gesture, the inner intensity of the figures performing a ritualistic dance, all echo a sympathetic understanding of the people Miss Brett portrays.

Her portrayals of the ceremonial rites are all imposing summaries of Navajo ritual. In *The Annunciation* and *The First Born* there is a curious blending of Indian lore with the white man's religion that impressively suggests both medieval altar pieces and the mystical core of native religion.

*Corn Husking* is one of the most striking canvases, its symmetrical patterns of piled-up colorful ears are cut sharply by a figure in green, while a circle of seated women below makes a rhythmical crescendo relieving the formality of the verticals and horizontal of the design. (American British, to Apr. 15.)—M. B.

#### Salmagundi's Oil Annual

The 98 paintings comprising the 1950 Annual Oil Exhibition of the Salmagundi Club reveal diversity of techniques and competent craftsmanship. Though the general tone is one of conventionality, the majority of works exhibited reflect none of the adverse connotations of that word.

Ranging from representational portraits by Stan Marc Wright, A. Henry Nordhausen, and Louis Betts, to the abstract *Bird in Flight*, by Alfred D. Crimi, the displays present an interesting cross-section of mature work.

Syd Browne captured the coveted Mischa Lempert Memorial Purchase Prize for his beautifully composed *Winter in Central Park*. The semi-abstract

*Lobster Buoys* by Charles Harsanyi was awarded the Arthur T. Hill Memorial Prize, while the two Club Prizes went to John E. Costigan for his happy rendition *Mother-Children* with its thick impasto and remarkable feeling of light, and to the articulate *Repose* by Samuel Brecher. Honorable Mentions were received by Henry C. Pitz for his commanding *Wasteland* and Lawrence Nelson Wilbur for the poignant and colorful *Dress Maker*. Also exceptional are paintings by Joseph Rossi, Giovanni Martino, Ferdinand Warren, Charles J. Romans, Percy Albee, Ted Kautzky and Leon Soderston. (Salmagundi, to Apr. 7.)—M. S.

#### Pousette-Dart's Neutral Flamboyance

Non-objective paintings by Richard Pousette-Dart have a challenging flamboyance, although the majority of them are carried out in neutral tones. One receives the curious impression that if the large black and white canvases had been executed on a smaller area, they would have more relevance. Two small paintings, almost carved out in white in low relief, reveal admirable compactness as well as sound technique.

In *No. 1*, there is a sense of ascending movement in the gray and black forms cut by a delicate striation of lines which appear to secure their floating movements. One canvas is composed of squares, carried out in high notes of color. They appear to be symbolic pictographs ably diversified. The artist's pigment is rather harsh and arid, but it intensifies his designs. (Parsons, to Apr. 15.)—M. B.

#### Dozier Meets a Challenge

Like scenes from some bold western folk tale are the vigorous desert paintings by Otis Dozier. Here is a *Jack Rabbit*, posing against his orange and green habitat like a legendary animal hero. Here are a house in a *Forgotten Place* that surely has a good story to tell and a decorative *Bird Sanctuary* where a bright flamingo and other characters of feathered charm and fabled mien dwell in a happy-ending garden.

But Dozier is not only a painter of picturesque surface appeal. Proof of

SYD BROWNE: *Winter in Central Park*. Purchase Prize, Salmagundi Club



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April 3-15

### bernheimer

paintings in tempera

ARGENT GALLERIES  
42 W. 57 ST., N.Y.C.

his skill in organization and his imaginative use of design and color is seen in these and other paintings—for example, in *Desert Bird* and in such striking landscapes as *Cactus*, *Rock and Sun* which is semi-abstract as much because the subject requires such treatment as because of the artist's intellectual conviction.

This is painting which accepts the challenge of naturally strange forms and color to recreate them in a manner which has strength and conviction. (Levitt, to Apr. 15.)—J. K. R.

#### Golubov's Gilded Dillies

Reversing customary procedure, Maurice Golubov builds realistic compositions out of abstractions. Yet unworked or slightly modified abstractions are the best pickings in his show.

Golubov has a gift for putting a composition together. Fuzzy, emerging forms, rhythms of arcs and inverted v's, sustain interest across the long, horizontal panel *Nocturne*.

Not a distinguished colorist, he does his best with earthy monochrome. His semi-abstract figure compositions are like sketches for monumental paintings. Like X-rays, they penetrate the externals and suggest the solid structure. The shadowy beige forms of *By the Rivers of Babylon*, emerging like shrouded corpses from warm browns, blend into a harmonious whole. Going realistic, however, Golubov tends to forget the whole for the parts. (Artists, to Apr. 13.)—B. K.

#### Abstractions by Norman Lewis

Norman Lewis' intense abstractions glow with a soft, secret illumination, and through an economy of means he attains a certain elegance. In his second New York one-man show, Lewis reveals a decided development in the understanding of his medium and a broadening out in his initial concept. A greater sensitivity has been attained through suggestive yet acutely active design and hypnotic lighting effects. Lewis' palette is at once brilliant and calculatingly subtle, his evasive rhythms provoke and stimulate. (Willard, to Apr. 15.)—M. S.

#### Tromka's Thespian Thesis

Abram Tromka believes that, like drama, painting achieves form and meaning through conflict.

In his new paintings he suits theory to style and proves that, for him, the comparison works very well. Conflict—of clashing colors pitted against each

[Continued on page 24]

### WANT TO EXHIBIT?

PHONE OR WRITE

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RIVERA: Portrait of Ruth



RIVERA: Flower Market

## Diego Rivera's Mexican Retrospective

By Jo Gibbs

MEXICO, D. F.: The event of the season in Mexico City was the enormous loan exhibition surveying 50 years of the work of Diego Rivera. The show set a whole hatful of precedents and broke most existing records by the time it closed recently at the Palace of Fine Arts.

Four hundred thousand people saw the show, easily one of the largest—if not the largest—ever accorded a single artist. The opening drew a crush of 5,000 dignitaries, diplomats and their friends: the rich, the social and the famous of the Republic. Then came the people—workmen and businessmen and an endless stream of barefooted Indian mothers with babies slung in their re-bosas and small fry trailing behind—padding silently and respectfully through the marble halls. They all saw the pictures.

Oddly enough, this was Mexico's first important exhibition of the Republic's most famous revolutionary artist, which was reason enough for the compulsion to make up for lost time. Ranging from a childish pencil sketch of a train to 1949 portraits, the 1,000-odd oils, murals, cartoons, watercolors, and drawings which occupied most of four floors of the 38-million-peso Palace were by no means all masterpieces. Director Fernando Gamboa and his energetic wife, Suzanne, traveled tens of thousands of miles to borrow from museums and private collections every important Rivera work available. But a definitive Rivera show must necessarily include work that displays more industry than artistry. For Rivera has tried everything at least once.

Recent "society" portraits prove, if anything, that Rivera can get into as much trouble in this category as his less talented brothers. His best and most moving easel paintings remain the rather simple and subdued single and double figures of the '20s and early '30s which are so completely the artist's own that they need no signature. Most

arresting of the new canvases is a portrayal of his daughter, Ruth.

Peter Paul Rubens might be jealous. Rivera is sick, fat, and 64, but he has resumed work on four large murals for the National Palace on the theme of pre-Hispanic Mexico. And he works 14 to 16 hours a day. These murals will add a bit to the better-than-43,000-square-feet (the Gamboas actually measured them to 4,000 meters) of Rivera murals which decorate so many of the public buildings of Mexico.

As a public figure, and leaving aside respective contributions to art, Rivera occupies much the same position in Mexico that Picasso does in France, with one important difference—every corner cop in Mexico City not only knows Diego by sight and name, but can tell you where his paintings and murals can be seen.

As a result of the popularity of the exhibition, the museum will have a permanent Rivera Room. The first gift for this was from Americans, Mr. and Mrs. Howard Kornblith, of Chicago.

Big news this season in Mexico is a new, functional National Museum of Plastic Arts, which local authorities say will be the most important museum to be built since our National Gallery. The land has been bought, architect's plans are almost complete, and work will start this year. For the first time, Mexico's rich plastic history—from the breath-taking Mayan, Toltec, and Aztec sculptures to contemporary easel painting—will be gathered under one roof.

Senor Gamboa, who will direct the new museum, hopes that others will follow the generous example of Mr. and Mrs. Kornblith, and that some of the important Mexican works of art that have strayed abroad may come home again. The new museum also hopes to tap many fine art collections in Mexico. Lacking the spur of the income and inheritance taxes that have helped to swell our great public collections, the Mexican collections have tended to remain in private hands.



## FREDERICK SERGER

RECENT PAINTINGS

April 11-24

Van Diemen-Lilienfeld Galleries

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sculpture by  
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ELSER**  
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at the

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to April 22

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Paintings by RUTH  
**VAN CLEVE**  
EMERSON  
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Newcomb-Macklin  
Galleries • 15 E. 57 St., N. Y.

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## 57th Street in Review

[Continued from page 22]

other with uncompromising intensity—creates the major interest of these passionately painted pictures.

And since Tromka is an experienced and talented colorist as well as an impetuous one, the results are successful more often than might be expected. *Monhegan* holds together like a scene from some dark legend and shows Tromka at his best. (A.C.A., to Apr. 15.)—J. K. R.

### Color in Control

Delectable color is the distinguishing feature of Mary Jane Holmes' paintings. Her still-lives are full of eye-catching notes. Compositions tend to be loose. Flowers and fruit are scattered about and painted slap-dash fashion. There are shades of the *fauve* Matisse here, other shades of Hans Moller. But at precisely the right moment a gleaming trio of lemons, a flashing white porcelain *compotier*, a striking bunch of poppies crops up to catch and hold the eye.

There is much evidence of good taste in these paintings, and though color is not always as brilliant as the red squares of *Checkboard* (sometimes it settles nicely into subtlety), it is the pleasant part of a pleasant show. (Albatross.)—B. K.

### Van Cleve Accents Design and Structure

A capable painter who presents a pleasant world of well-rounded nudes, softly-brushed landscapes and sharper portrait studies is Ruth Van Cleve, now holding her first solo exhibition. Without bombast or solemn declaration, Miss Van Cleve follows a sound European painting tradition, combining representation with emphasis upon design and structure. Her most striking works hark back to an earlier school: profile portraits executed in terms of hard but graceful line, and strong but not bright color. This show would have gained much through greater variety in use of color and texture. (Newcomb-Macklin, to Apr. 15.)—J. K. R.

### Color Works for Morris

Color is the redemption of Helen Morris' paintings. Her somewhat academic canvases become expressive through their brilliant, sharp, or luminous color, and, in the portraits, their sensitive characterization. Pictures in point are *Melody*, an attractive little study of a young girl playing a banjo, and *Still-Life*, a banal arrangement redeemed by exquisite color. (Regional Arts.)—P. L.

### Bergner's Pictures of Charm or Horror

Paintings of a compelling force and beauty were shown by Yossel Bergner last fortnight. In properly somber hues he expresses the tragedy of the Warsaw

Ghetto. Brighter color and a more nostalgic manner poignantly picture his childhood in Poland. And a minor-keyed joy pervades his illustrations of charming Jewish folk-tales. Although usually related to a literary context, these are powerful and finished paintings that can speak well for themselves. (Jewish Teachers' Seminary.)—P. L.

### Sideris' Pleantries in Paint

A doll of a girl in a pretty bonnet, a bowl brim full of fresh-cut flowers, a random pile of fruit—these are the light themes lightly treated by Alexander Sideris in his recent show. Sideris can manipulate a brush with dexterity. Clean color brushed in swift, short jabs give many of his paintings an unlabored effect.

But crisp whites and yellows are sometimes embroiled in dirty browns, dexterity sometimes borders on sloppiness. And in painting sweet young girls, twice removed from Renoir's lassies, Sideris seems bent on perpetuating a formula which has more commercial than artistic value. (Newton.)—B. K.

### Salarrue's Bright Abstractions

Olga Salarrue's decorative abstractions are legally separated rather than divorced from reality. The Salvadorian painter, who made her New York debut last fortnight, is fond of dramatically playing a sharp, clear color against deeper tones of the same hue or against

[Continued on page 32]

## Auction Calendar

April 5, 8 P.M. Parke-Bernet Galleries: Paintings & watercolors by George B. Luks. Property of the artist. Exhibition from Apr. 1.

April 5 and 6, 2 P.M. Parke-Bernet Galleries: Oriental art. Property of the estate of the late Hans Mueller & others. Japanese lacquer *inro* & gift boxes, Japanese ivory *netesuke*, & other ivory carvings. Chinese semi-precious mineral carvings, porcelain, pottery, & carved cinnabar boxes. Exhibition from Apr. 1.

April 8, 1:30 P.M. Parke-Bernet Galleries: French furniture. Property of Vicomte Charles de la Roche-Baron, Ralph Miller, & others. Includes decorative objects such as *bronze doré* & crystal chandeliers, Louis XV green lacéd, rugs including Oriental weaves, Kirman medallion & millefleurs carpets, old porcelain including Meissen, Höchst, & Frankenthal statuettes. Paintings include companion works by Giacomo Guardi & flower piece by Diaz. Small group of tapestries. Exhibition from Apr. 1.

April 11, 2 and 8 P.M. Parke-Bernet Galleries: Modern French prints, drawings & illustrated books. From collection of Carlton Lake. Drawings by Guy, Pissarro, watercolors by Redoute, Rouault, Signac, prints by Picasso, Redon, Renoir, Rouault, Toulouse-Lautrec, Bonnard, Braque, Cézanne, Chagall, Dufy, Matisse & others. Illustrated books by Bonnard, Chirico, Derain, Dufy, Forain, Gauguin, Picasso, Redon, Rouault & others. Exhibition from Apr. 6.

April 12, 2 P.M. Parke-Bernet Galleries: Arms & armor. Collection of the late Rutherford Stuyvesant, German, Italian, French & other 16th to 18th century arms & armor—polearms, firearms, powder flasks, daggers, knives, swords, rapiers, suits, helmets & other parts of armor, crossbows, shields, etc. Exhibition from Apr. 7.

April 13 and 14, 2 P.M. Parke-Bernet Galleries: Part II of the collection of the late Baron Max Von Goldschmidt-Rothschild. Gold & enamel boxes, French & British miniatures, Meissen & other antique porcelain, tapestries, paintings, Italian Majolica, Renaissance jewels & watches, 18th to 17th century silver & bronzes, Limoges painted enamels. Exhibition from Apr. 8.

April 15, 2 P.M. Parke-Bernet Galleries: English furniture, silver & decorations. Property of Richard C. Paine & others. Antique English furniture ranging from Charles II to Regency period. Also small group of silver ranging from James I to Commonwealth periods & some Georgian silver. Exhibition from Apr. 8.

April 20, 8 P.M. Parke-Bernet Galleries: Modern paintings & drawings including work by Pissarro, *The Clowness* by Toulouse-Lautrec, "rose" period Picasso figure piece, Matisse landscape, two Renoir portraits, works by Chirico, Utrillo, Bombois & others. Exhibition from Apr. 15.

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RENOIR: *Le Chapeau Epingle*  
To be sold at Parke-Bernet

### Lake Prints for Sale

THE SECOND PART of the Carlton Lake collection of modern French prints, drawings and illustrated books will be on exhibition at Parke-Bernet from April 6, prior to its sale on April 11.

The print section, which will be sold in the evening, includes a set of 23 signed engravings by abstract artists of the School of Paris. Represented are Arp, Chirico, Miró, Kandinsky and Picasso among others. There is a rare early etching by Degas, a set of 13 lithographs by Redon, and two lovely Renoir lithographs (see illustration).

Georges Rouault is represented by a gouache *Dancer and Pierrot* as well as by an atypical set of 22 etchings. A slew of Toulouse-Lautrec lithographs includes the rare 1896 *Femme au Lit* from the series *Elles*, and a first-state proof in blue on light green of *La Chatelaine et Le Tocsin*. Picasso is also well represented, notably by *Les Saltimbanques*, a set of 14 etchings and dry points, and by the very rare *Hélène Chez Archimède*, 17 wood-engravings. Other choice items are a group of Klee drawings and prints, including *Am Bau*, a pen-and-ink and watercolor sketch; several Bonnard color lithographs, including the well-known *Les Boulevards*; a Delacroix drawing; and works by Braque, Cézanne, Chagall, Dufy, Kandinsky, Maillol, Matisse and Pissarro.

The illustrated books, to be sold at the afternoon session, also include many prizes, among them the very rare *Le Sourire*, facsimile manuscript pages of Gauguin's Tahitian publication.

### Michelangelo Film on U. S. Tour

"The Titan," Flaherty's feature-length film on Michelangelo which has been running for months in New York, is starting its U. S. tour. The picture makes the spectator feel as if he is seeing, through Michelangelo's own eyes, the artist's work, the places in which he lived and the art galleries he admired. John Mason Brown has called it "a masterpiece composed of masterpieces." It will be shown in Philadelphia, Washington, Baltimore, Hollywood, San Francisco, Portland and Detroit.

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## Where to Show

Offering suggestions to artists who wish  
to exhibit in regional, state or national  
shows. Societies, museums and individ-  
uals are asked to co-operate in keeping  
this column up to date.—The Editor.

### NATIONAL SHOWS

(Unless otherwise indicated, open to  
all artists)

#### Bloomfield, New Jersey

2ND SPRING SHOW OF AMATEUR CRE-  
ATIVE ARTS. June 9-11. Open to all  
amateur artists. All media. Prizes. Work  
due May 27. Write Mr. Emmons, 82 Broad  
St., Bloomfield, N. J.

#### Flushing, L. I., New York

20TH ANNUAL SPRING EXHIBIT. Apr. 30-  
May 6. Art League of Long Island. Media:  
oil, watercolor, pastel, small sculpture &  
ceramics. Fee \$3. Jury. Prizes. Entry cards  
& works due Apr. 15. Write Elizabeth  
Pierce, Chairman, 40-14 149th Place,  
Flushing, L. I., New York.

#### Meriden, Connecticut

26TH ANNUAL MERIDEN ARTS AND  
CRAFTS ASSOCIATION. May 14-22. Wil-  
cox Technical School. Media: Painting,  
sculpture, graphics, handicrafts. Entry fee.  
Jury. Prizes. Work due Apr. 25 & 26.  
Write Virginia L. Thomas, 41 Washington  
St., Meriden, Conn.

#### Newark, New Jersey

9TH OPEN NATIONAL COMPETITION.  
May 7-21. Media: oil, watercolor & tem-  
pera. Two paintings per artist. Prizes. Win-  
ners selected by popular vote. Entry blanks  
due May 1. Write Ross Art Galleries, 807  
Broad St., Newark 2, N. J.

#### New York, New York

AUDUBON ARTISTS 8TH ANNUAL EX-  
HIBITION. Apr. 27-May 17. National  
Academy. All media. Jury. Gold medals  
and cash prizes. Entry fee \$3. Entry cards  
and entries due Apr. 13. Write Ralph Fabri,  
1083 Fifth Ave., New York 28, N. Y.

#### Philadelphia, Pennsylvania

DIAMOND JUBILEE ART EXHIBITION.  
YMHA. May. Paintings on Jewish themes.  
Entries due Apr. 14. Jury. Prizes. Write  
Diamond Jubilee Art Exhibition Commit-  
tee, Y.M. and Y.W.H.A., 401 Broad Street,  
Philadelphia 47, Pa.

### REGIONAL SHOWS

#### Albany, New York

15TH ANNUAL ARTISTS OF THE UPPER  
HUDSON. May 5-June 4. Open to artists  
residing within 100 miles of Albany. All  
media. Jury. Purchase prize. Work due  
Apr. 8. Write Robert C. Wheeler, Director,  
Albany Institute of History and Art, 125  
Washington Ave., Albany 6, N. Y.

#### Athens, Ohio

8TH ANNUAL OHIO VALLEY OIL AND  
WATERCOLOR SHOW. July 1-31. Open to  
residents of Ohio, Ind., Ill., W. Va., Penn.,  
& Ky. Media: oil & watercolor. Jury. \$500  
prizes. Entry cards due by June 1. Work  
due May 15-June 10. Write Dean Earl C.  
Seigfried, College of Fine Arts, Ohio Uni-  
versity, Athens, Ohio.

#### Bristol, Virginia

7TH ANNUAL REGIONAL EXHIBITION.  
May 2-25. Open to artists of Va., W. Va.,  
Ky., Tenn., N. C., Ga. & D. C. Media: oil,  
watercolor & graphics. Fee: \$1 per paint-  
ing, \$.50 per print. Jury. Prizes. Entry  
cards due Apr. 12. Work due Apr. 15.  
Write Prof. C. Ernest Cooke, Virginia  
Intermont College, Bristol, Va.

#### Columbus, Ohio

OHIO WATERCOLOR SOCIETY'S 26TH  
ANNUAL CIRCUIT EXHIBITION. Colum-  
bus Gallery of Fine Arts to Nov. on tour  
to July 1951. Open to present and former  
residents of Ohio. Media: watercolor,  
gouache and casein. Jury. Prizes. Dues  
\$3.50. Work due Oct. 7, may be stored for  
summer free. Write Edith McKee Harper,  
1403 Corvallis Ave., Cincinnati, Ohio.

#### Dallas, Texas

21ST ANNUAL DALLAS EXHIBITION OF  
PAINTING AND SCULPTURE. Apr. 30-  
May 28. Open to residents of Dallas County.  
Media: oil, tempera, watercolor, gouache,  
pastel, sculpture. Jury. Prizes. Entry cards  
& entries due Apr. 16. Write Mrs. Jett  
Rogalla, Dallas Museum of Fine Arts,  
Dallas 10, Texas.

#### Grand Rapids, Michigan

FRIENDS OF AMERICAN ART 6TH WEST-  
ERN MICHIGAN ANNUAL. May 1-21.  
Open to present Michigan residents and  
residents of Michigan within past 5 years.

Jury. Prizes. Entry fee \$.50. Entry blanks  
due Apr. 16. Work due Apr. 19. Write  
Grand Rapids Art Gallery, 230 Fulton St.,  
E. Grand Rapids, Mich.

#### Grosse Pointe, Michigan

4TH ANNUAL EXHIBITION MICHIGAN  
WATERCOLOR SOCIETY. June 3-July 1.  
Alger House. Open to native-born and res-  
ident Michigan artists. Media: transparent  
& opaque watercolors. Jury. Entry fee.  
Prizes. Entry cards due May 6. Work due  
May 13. Write Mary Jane Bigler, 16708  
Rosemont, Detroit 19, Mich.

#### Indianapolis, Indiana

43RD INDIANA ARTISTS ANNUAL. Apr.  
30-June 4. Open to former and present  
residents of Indiana. Media: oil, water-  
color, gouache, pastel and sculpture. Entry  
fee \$2. Jury. Prizes. Entry cards due Apr.  
10. Work due Apr. 12. Write Wilbur D.  
Peat, Director, John Herron Art Museum,  
Penn. and 16 Sts., Indianapolis 2, Ind.

#### Memphis, Tenn.

3RD MEMPHIS BIENNIAL. Dec. 1-29. Open  
to artists born or resident in Ark., Miss.,  
or Tenn. Jury. Prizes. Work due Nov. 6.  
Write Louise B. Clark, Brooks Memorial  
Art Gallery, Overton Park, Memphis, Tenn.

#### New York, New York

2ND ANNUAL NEW TALENT EXHIBI-  
TION. May 5-19. Open to artists of met-  
ropolitan area not over 35 years of age.  
Media: oils, watercolor, & sculpture. Entry  
fee, \$.75. Prizes include an expense free 1  
man show at Laurel Gallery; summer  
scholarship including room & board at  
Skowhegan School of Painting & Sculp-  
ture, Skowhegan, Maine; others. Work due  
Apr. 14 & 15. Write Laurel Gallery, 108  
East 57 St., New York 22, N. Y.

5TH "OPEN" SCULPTURE AND DRAW-  
INGS SHOW. May 1-19. Open to artists  
living in Greenwich Village or vicinity.  
Entries due Apr. 24-26. Write Village Art  
Center, 224 Waverly Place, New York 14.

#### Pittsburgh, Kansas

2ND ANNUAL KANSAS PAINTERS EX-  
HIBITION. June. Media: oils, watercolor.  
Open to artists born or now resident in  
Kansas. Jury. \$500 in purchase prizes. En-  
tries due May 1. Write Eugene Larkin,  
Chairman, Kansas Painters Exhibition,  
Kansas State Teachers College, Pittsburg,  
Kansas.

#### Rochester, New York

1950 ROCHESTER-FINGER LAKES EX-  
HIBITION. May 12-June 4. Open to ar-  
tists of Rochester & 19 counties in west-  
central New York State. Jury. Prizes. En-  
try cards & entries due Apr. 27. Write  
Isabel C. Herdle, Memorial Art Gallery,  
490 University Ave., Rochester 7, N. Y.

#### Sacramento, California

KINGSLEY ART CLUB ANNUAL. May 17-  
July 1. E. B. Crocker Art Gallery. Open  
to residents or former residents of Sacra-  
mento Valley. All media. Jury. Prizes. En-  
try blanks due May 1. Entries due May 5  
& 6. Write Mrs. Arnold Waybur, 2311 U.  
Street, Sacramento, Calif.

#### Shreveport, Louisiana

28TH REGIONAL SPRING EXHIBITION.  
May 7-30. State Exhibits Museum. Open  
to artists of Northern Louisiana, Southern  
Arkansas & Eastern Texas. Media: oil,  
watercolor, pastel. Entry fee \$2. Work due  
May 2. Write Amos Lee Armstrong, Shreve-  
port Art Club, P.O. Box 1347, Shreveport.

#### Sioux City, Iowa

IOWA MAY SHOW. Media: oils. Open to  
legal residents of Iowa. Prizes. Entries  
due Apr. 10. Write Sioux City Branch of  
the American Association of University  
Women, 613 Pierce St., Sioux City, Iowa.

### SCHOLARSHIPS & COMPETITIONS

#### New York, New York

ECCLESIASTICAL SCULPTURE COMPE-  
TITION. Awards total \$1,800. Open to  
sculptors in the United States. Anything  
pertaining to life and time of Christ and/or  
persons or episodes associated therewith.  
Media: Any permanent material or plas-  
ter. Entries must be in the round and not  
exceed 18" in their largest dimension. Hand-  
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## Art in Chicago

By C. J. Bulliet

CHICAGO: Medieval religious paintings, rivaling in several instances the superb collection of the Art Institute and hung in halls graced by 65 effigies of knights clad in real armor, are drawing Chicago visitors by the thousands to the George F. Harding Museum in its castle-like building on Chicago's South Side. The Harding Museum is traditionally popular during the Lenten season, particularly Holy Week, Easter Sunday and the week following Easter. Among the visitors then, and the year 'round, are a sprinkling of connoisseurs who stop to see the paintings which are better known in Europe than they are in Chicago.

Harding, a Chicago real-estate millionaire, who died in 1939, spent his leisure life and a great part of his fortune building up a weirdly heterogeneous collection of antiques and pictures. He was particularly intrigued by the armor, swords and spears of the old knights, but reached out in his buying to include everything surrounding them. In buying a suit of armor in some European castle, he was more apt than not to buy the surrounding pictures and statuary he liked.

As this sideline collection grew, he became interested in pictures for themselves, again buying what struck his fancy. Consequently, along with priceless primitives, his walls are hung with a fantastic intermingling of Constable, Brueghel, Gainsborough, Daubigny and Corot along with Bouguereau, Meissonier, Henner, Rosa Bonheur, Ridgway Knight and an entire gallery, 32 paintings and eight bronzes, by Frederic Remington. Besides the primitive paintings, there are also some 20 or 30 wood carvings of corresponding periods.

Among the primitive paintings are two or three extreme scenes of martyrdom in which the uninhibited medieval painters sometimes delighted. In the Harding collection saints are pictured being flayed alive, their skins being realistically peeled from their bleeding bodies. But there are others in a more restrained manner, which inspire the devotional spirit of the Holy Week pilgrims to this Chicago shrine.

The early April exhibition at the Chicago Galleries Association includes the latest and much of the best work of two nationally known specialists, Frank V. Dudley and Karl Plath. Plath, who besides painting birds in the heroic tradition of Audubon, is curator of birds at the Brookfield Zoo. He returned a few weeks ago from an official trip, for the zoo, to Australia. While in Australia, he was busy with his sketching pencils. Among sketches and studies of his feathered friends, shown at the galleries, are an *Australian Stilt* and an *Australian Avocet*. Chicago bird lovers are learning the new names, and Chicago picture lovers are admiring and even buying new birds.

Dudley, "Master of the Dunes" in Northern Indiana bordering Lake Michigan, has been studying the long expanses of sand in both autumn and winter, and comes up with some striking new pictures. Among these is *Autumn in the Air*, an atmospheric study of the summer home of the Governor of Indiana.



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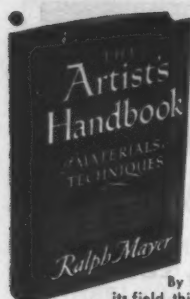
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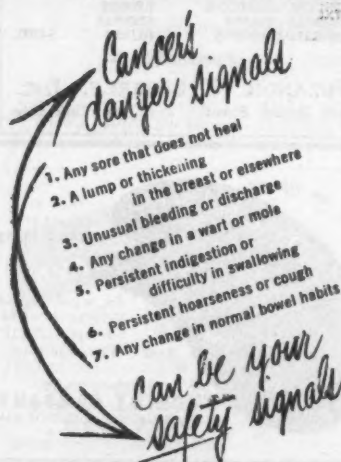
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## ART BOOKS

By JUDITH K. REED

### Modern Sculpture's Traditions

"Tradition and Experiment in Modern Sculpture" by Charles Seymour, Jr. 1949. Washington: The American University Press. 86 pp. Illustrated. \$3.25 (\$2.50 paperbound).

The interplay of tradition and experiment evident in much contemporary sculpture is discussed by Professor Seymour in a manner that maintains nice balance between technical analysis for students and oversimplified generalizations for laymen. His history of the modern movement is sound and clearly written and quite properly relies as much upon the 70 fine reproductions as upon the lucid text.

Among the well-chosen illustrations are some really striking companion pieces: a Moore *Family Group* that is startlingly like a 12th-century Italian angel in bronze from the Walters Collection; a Lipchitz *Sacrifice* that has much in common with a Zapotec funerary urn, and some Puerto Rican carved stones which parallel approaches found in many modern Western works. They all prove what the author so well expresses when he writes: "experiment is impelled to search out and find a corresponding counterweight in tradition, even if the traditions in point are on the surface extremely remote in time and geography and 'layer' of civilization."

For those who want to understand why artists today, having rejected the Renaissance and Humanist traditions of Western art, so often look back to exotic and primitive cultures, the book offers a reasonable explanation. Here is part of Prof. Seymour's argument:

"Where they [modern artists] have sought for freedom from the Humanist tradition they have found the support of arts untouched by the stamp of their own immediate past. Faced with the perplexities, confusion and contradictions of modern society... they seek out the deepest reservoirs of the race's collective experience. A large part of the appeal of these exotic arts is in the clear enunciation of basic sculptural principles, of forms completely felt as a whole in the round, of well-defined planes, of subtle and exciting relationships of forms in a design..."

### Rodin Sculpture

"The Sculpture of Auguste Rodin." 1950. Phaidon Publishers. Distributed by Oxford University Press. 145 pp. with 115 plates. \$5.00.

Following the usual format of the handsome and reliable Phaidon series, this Rodin volume comprises a biographical and critical study by Somerville Story; a generous selection of reproductions, covering the whole range of Rodin's art, and a catalogue.

Unlike most of the essayists in the series, however, Story is a personal writer as well as a scholar. He is given to such passionate and dogmatic statement as: "Rodin was not only the greatest sculptor since Michelangelo, but he was the greatest thinker in stone of modern times, perhaps ever since the prehistoric age."

### French Drawings in the U. S.

"Six Centuries of French Master Drawings in America" by Regina Shoolman and Charles E. Slatkin. 1950. New York: Oxford University Press. 257 pp. with 145 illustrations. \$7.50.

Good anthologies of drawings are always a delight. Where else can the art lover find so intimate an insight into the spontaneous path of an artist's vision, or witness the unconscious revelation of his ability to grasp the essential, his skill to set it down?

For the book collector who likes to bring an art gallery to his shelves, books on drawing are also especially rewarding—of all the art mediums, drawing is the one that usually suffers least in reproduction.

An attractive addition to the fine American volumes on drawing, this new work by Regina Shoolman and Charles Slatkin should be much appreciated. Written by the co-authors of, among other works, *Treasury of American Drawings*, the book has the added feature of being devoted to the graphic expression of a single country from the 15th to the 20th centuries. This anthology of 145 French drawings now in American collections not only offers readers the opportunity to study works of individual significance, but also to see which qualities have been constant, which have been unique in the history of French art.

In his interesting introduction, Charles Sterling, the Louvre's curator of painting, tries to define the French "manner of seeing." He concludes that French artists are rarely as stylized as the Italians or the Germans and seldom as faithful in transcribing nature as are many of the Flemish and Dutch artists. But in avoiding extremes of naturalization or stylization, he finds that French artists "only rarely attained the expressive power that is given to those who spontaneously abandon themselves to one of those poles of art."

The reproductions, which are accompanied by detailed notes of both specialized and general appeal, form a notable group. Although comparatively weak in drawings of the 15th to the 17th centuries, American collections contain perhaps more examples of the French school than of all other master drawings combined. Consequently the authors had a rich field in which to work, and they have chosen well, maintaining good balance between the representation of individual artists and of each period in a long history.



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# THE MATERIAL SIDE

By RALPH MAYER

### The Care of Paintings

THE CONVENTIONAL materials, methods and techniques in current use with artists were adopted because, for the most part, they are survivors of long periods of aging. They have been found to be not only the best suited to artists' intentions, but also sufficiently permanent to serve artists' purposes when preserved under normal conditions. Owners of works of art should realize that there are very definite limits to the amount of wear and tear or exposure to unfavorable conditions that they will withstand or ever were intended to withstand.

Paintings get dented, creased, scratched, punctured, torn or otherwise damaged through accidents of one sort or another despite the care which is given to them. By using techniques developed through centuries of experience, restorers can usually make satisfactory repairs to this sort of damage, and except in extreme cases, few problems are involved. But from the standpoint of conservation, oil paintings are subject to more serious ills and defects than those caused by violent contacts.

Blemishes such as cracking, flaking, blistering, color change, etc., usually present more serious problems. The blemishes that can be considered as more or less normal products of aging—such as surface dulling, sinking-in of color effects, accumulation of grime and so on—can be eliminated by simple routine treatments; but the more serious blemishes which affect the continuity or adhesion of the paint have a more devastating effect on the picture and present more difficult problems to the restorer. Furthermore, they are seldom the sole defect, usually being complicated by other conditions.

While it is true that the causes of some defects may be inherent in the paintings themselves—because of faulty materials or incorrect methods of application—they are often caused and always intensified or accelerated by neglect or improper treatment. Concerning details of techniques, we have, as I have remarked earlier, many gaps in our knowledge of what is good and what is bad, and there is much that awaits a scientific study. But we do know from experience that certain materials and procedures give good and permanent results, that others are bad, and that still others are acceptable within limitations. This remark applies to both the production and conservation of paintings.

### Effect of Moisture

Centuries of experience have taught us that one of the worst enemies of paintings is water, either in direct contact or through the action of atmospheric moisture. Watercolors, pastels, drawings and prints on paper are cus-

tomarily framed and sealed under glass or stowed away in protective covers because their fragility is apparent to their owners. The likelihood of water damage, irreparable staining and mold growth in these cases is obvious. Oil paintings, over a period of years, are also susceptible to these same attacks, but because this is less obvious, the paintings are sometimes allowed to fall into a condition of neglect and decay.

For ages the professional painter has known that oils and oil paint have a rotting effect on the fibres of linen, so artists' canvases are always treated with glue-size before the oil ground is applied. Consequently, the rear of a canvas (and the front as well if the fabric is in any degree exposed by cracks or other gaps in the continuity of the paint film) is liable to damage if water should come into contact with it or if the humidity of the air becomes abnormally high. When humidity variations alternate very suddenly, the consequent absorption and discharge of moisture can cause a rapid expansion and contraction of the support. The more brittle paint layer cannot follow.

One of the best protections against decay in a canvas is the tacking of a sheet of thick cardboard over the back of the stretcher or frame. This does not hermetically seal, but sufficiently protects the back of the canvas with an insulating air space. Temperature and humidity variations will then be retarded to safe limits, and the process of embrittlement, decay and weakening of linen by age will be tremendously reduced. A backing of some sort is a necessity when a painting must hang on a damp outer wall. It is a desirable thing in most cases. The cardboard also acts as a shield against accidents, careless handling and the accumulation of dirt.

Paintings on wooden panels decay no less than do those on canvas. In fact, most conservators hold that the dangers attendant on the exposure of panel painting to atmospheric changes are even greater than those to which canvas is subject. We are told that some interesting items have been withheld from the exhibition of the Vienna Collection (now in New York) because those in charge deemed it wiser not to subject some of the wooden panels to the atmospheric hazards of the trip.

### Ideal Conditions

The best conditions for the preservation of oil paintings on canvas or wooden panels are those in which the range of temperature and humidity are not too far from what is generally considered to be normal: comfortable indoor living conditions, kept as constant as possible. Storage in very dry, overheated rooms over a long period of time is not good. Storage in an un-

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heated barn is worse, and places in which temperature and/or humidity are liable to vary suddenly and extremely are certain to have a bad effect on oil paintings.

#### The Surface

A coat of good picture varnish is an essential finish for all oil paintings. (This subject was covered in my article in the Dec. 1 Digest.) Some people still brighten their pictures by rubbing or polishing them with linseed or poppy oil, a procedure known as "oiling out." The result of this is always bad. After a few years the surface becomes brown and spotty as a result of discoloration of the unpigmented oil, and often this situation is impossible to remedy.

Cleaning of old pictures should not be attempted by inexperienced persons. As in all other conservation procedures, it is not so much a matter of correct formulas and recipes as of skill and experience in handling the materials. I am always loath to give brief instructions or simple recipes to people who are not prepared to make a thorough study of the subject. It is well known that as many valuable pictures have been ruined by well-meaning attempts to improve their condition as by any other cause.

#### Sculpture

A word about sculpture. These seemingly durable objects will also react to an unfavorable atmospheric environment. Wood may rot, split or warp; bronze may develop a rapid destructive form of corrosion instead of a desirable patina; and all you have to do is look at some of our old buildings and monuments to see how many kinds of stone will decay outdoors.

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Books which have been offered, to date, have been published already or scheduled for publication, but the club plans to play a more active role in art book publishing at a later date.

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**57th Street in Review**  
[Continued from page 24]  
black. Her subjects include animals, landscapes and flowers, all reduced to floating, curved, almost free-form shapes. (Barbizon-Plaza.)—P. L.

**Pauline Schubart's Play on Color**  
Pauline Schubart's first New York solo show reveals an exciting colorist and competent abstractionist. A primitive quality is evidenced in her simplified patterns, but her essays stem from carefully thought out compositional problems rather than improvisation. Her command of brilliant color results in charming painting which contains integrity. We liked especially *Moonlight on Telegraph Hill* and the vibrant rhythms of *Dancer III*. (Charles-Fourth, to Apr. 13.)—M. S.

**Fantasy From Florida**  
Marion Terry and Chester Tingler, Florida artists who have been promoting the fine arts throughout the South, are currently seen in a large joint exhibition of decorative temperas and oils.

Of the two, Tingler is the more accomplished craftsman. His semi-abstract renditions of gulls and herons at times come off handsomely, but his color often tends to undermine structure.

Miss Terry's world is a dreamlike one, peopled by phantom horses and delicate, romantic women. She is more at home with casein than with oil. *Elysian Fields*, with its almost lyrical pattern and rhythmic design, is one of her best essays. (Ferargil, to Apr. 3.)—M. S.

**Readers Comment**  
[Continued from page 3]  
indicating that it has been presented by the Boston Independents. Ten prints were also acquired by New England museums under the purchase fund. There were some 40 sales this year.

Throughout the show, technical demonstrations are participated in by leading artists and local organizations. Attendance at these events is so large as to be almost embarrassing, but they are accepted as gala events, treated as hospitably as circumstances permit, to the good will of all.

The success of the Boston Independents has been heartily commended by Yasuo Kuniyoshi at an Equity meeting at the Museum of Modern Art. Our directors are sincerely hoping that Independent Societies will be organized in other cities with reciprocal advantages.  
—HARLEY PERKINS,  
Boston, Mass.

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### Evelyn Marie Stuart Says:

Publicity is the key to eminence in the art world today, just as magic was once the talisman to leadership in the days of ancient priest-craft. In olden times, some really great prophets with a worthwhile message to impart made use of magic to give authority among the ignorant to philosophies which could have stood on their merits with the intelligent. Likewise, some worthwhile achievements today command publicity. Superstition and sensational publicity are, however, still the chief resource of the charlatan. A little German-born scientist, subjected to spy quizzing, apparently spoofed the world and brought about a tremendous panic for peace by blandly assuring the spy-hunters he had passed on the full secret of all super bombs to the enemy. The story is so good no one notices the complaisant calm of his countenance or the amused twinkle in the eyes behind the heavy-rimmed glasses. Marcel Duchamps, who couldn't paint and never had a pictorial idea in his life, succeeds in convincing us that utter absurdity is genius (as did Fuchs), and Picasso follows suit with assorted aberrations, all of which depend for their publicity value on the fact that they feature the worst possible performances in paint as Super Great Art.

### Honors of Syracuse Annual

The month of March saw another regional—the 24th Annual of the Associated Artists of Syracuse—staged at the Syracuse Museum of Art. Jurors for this show of 161 items in an assortment of media were artist Revington Arthur; Harris K. Prior, director of the Munson-Williams-Proctor Institute; and William M. Hekking, art faculty member of Syracuse University.

First and second prizes in oils were awarded to Gordon Steele and Mort Kaish, respectively; in watercolor, to Jessie Charman and Montague Charman, respectively. In the graphic arts, first prize went to Ruth Heydt, second to Ruth Storrier. Sculpture first went to Karl Karhuma's wood torso; second to Leonard McMurray's plaster.

Honorable mentions in oils went to Marjorie Shattuck, Paul O'Connell and George Williams; in watercolors, to Willard Sauter; in the graphic arts, to Clyde Jones. William Severson's walnut panel won honorable mention in sculpture.

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# Art School News

## Art for Adults

City College, in collaboration with the New York Public Library, is again offering a series of inexpensive courses in various phases of fine and commercial art. These courses are open to adults and have no formal entrance requirements. Certificates of attendance may be obtained on request and certificates of proficiency may be obtained on successful completion of a series of courses and an examination.

The courses are given at more than three dozen libraries, high schools and studios scattered throughout New York and at various hours during the morning, afternoon and evening so that no difficulties of time or location need keep anyone from taking one or more courses thus offered.

The instructors include Simon Lissim, Vera Andrus, Alfred D. Crimi, Peter Lipman-Wulf, Leonard Pytlak, and Arthur Silz among others.

Among the courses offered are several in advertising art, drawing, sketching, watercolor, oil painting, portrait painting, design, as well as work in textiles, graphic arts and crafts.

Those who like to test before taking, will have an opportunity to see work by faculty members, which is on exhibit at the 58th St. Library through April 30.

## Another Art School Gallery

For quite a while now, many art schools have been maintaining galleries to give their students both a chance to exhibit and a chance to see exhibitions of established artists' work. Latest school to adopt this idea is the Albright Art School of Buffalo. A small gallery called "The Little Gallery" has been started in the school building to present exhibitions of special interest to art students. The opening exhibition, fifty of Ben Shahn's drawings, is current.

## Summer Schools

Maybe it's cold outside, but the mail is full of sunny reminders that summer vacation time is only two months off. And wherever you may wish to spend your vacation, from Maine to California, Canada to Europe, a flock of summer schools wait to serve you.

In Gloucester, for example, the Romano School of Art, offers instruction to amateurs, teachers and professional students. Instruction and criticism are given by Umberto Romano, five mornings a week.

The school itself adjoins Romano's home and studio, The Gallery-on-the-Moors, located in what he describes as "three acres of exciting landscape painting material." Within walking distance is other exciting painting material—the beaches, the rocky coast, and all the local color of Cape Ann with its fishing wharves, boats and early New England architecture.

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tennis. The Gallery itself is often the setting for parties or talk-fests. Tuition ranges from \$25 for one week to \$140 for the nine-week course. Living accommodations can be arranged for at various inns near the school.

Rugged souls attend Jay Connaway's Art School in Dorset, Vt., all year 'round, but for those who are wary of southern Vermont's wind and snow a special summer session is arranged.

Mr. Connaway, especially well-known for his portraits as well as for his landscapes, teaches in oil, watercolor and casein. He takes only students who already know how to draw and the rudiments of painting.

Students are given individual instruction in an outdoor painting class, rather than in a studio group. With the famous forests and mountains of Vermont, and the charming colonial village of Dorset only a stone's throw away, this system is particularly effective.

There are three weekly criticisms and two demonstrations plus a Saturday morning lecture at the studio. Advanced students can make special arrangements for field trips to Monhegan Island and the coast of Maine.

Rates vary from \$50 per month for students of recognized art schools or G. I.'s, and \$75 per month for others, to \$15 for three-day week-ends.

Hans Hofmann, whose winter school is practically a Village landmark, will again conduct his summer school, a Provincetown institution.

In the early days of modern art, Mr. Hofmann was an associate of Matisse, Picasso, Braque, Kandinsky and Klee. His aim, he says, in directing his school has "been the search for clarification of the aesthetic principles in modern art."

Beginners as well as advanced students are welcomed. Drawing is taught first, then the student goes on to work in color mediums. The landscape of Provincetown, the artists' Mecca, surely needs no further boosts here.

Criticisms are given Tuesdays and Fridays, and visitors may sit in on one Friday criticism if they wish. Tuition ranges from \$140 for the full 12 weeks to \$20 for one week.

More summer schools will be discussed in the next issue, and information about summer schools can be obtained by writing to this department.

Word has just been received that Frederic Taubes has been invited by the Royal College of Art to lecture at the Victoria and Albert Museum in London this spring. This is the first time that an American artist has been thus honored.—PESELLA LEVY.

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NATIONAL DIRECTOR AMERICAN ART WEEK: HELEN GAPEN OEHLER  
R 2, Box 444, Westwood, New Jersey

### NATIONAL EXECUTIVE COMMITTEE

WAYMAN ADAMS, LIONEL BARRYMORE, A. F. BRINCKERHOFF, LOUIS BETTS, RUSSELL J. CONN, DEAN CORNWELL, RODGER DEERING, HARVEY DUNN, GORDON GRANT, GARNET DAVY GROSSE, FLORENCE LLOYD HOHMAN, GEORGE LOBER, EDMUND MACRATH, HOBART NICHOLS, GUSTAVE J. NOBACK, CARLTON PENNY, CHARLES C. PLATT, TAREE SEARS, JOHN W. THOMPSON, STOW WENGENBOTH, FREDERIC WHITAKER, PAUL W. WHITENER, F. BALLARD WILLIAMS, JOHN SCOTT WILLIAMS, JOHN G. WOLCOTT.

### Last Call for Dinner

This is the last opportunity to warn you to get in your reservations for the League's Annual Dinner—Tuesday evening, April 11th, at the Salmagundi Club.

When the old hash-slinger on the western chuck wagons banged on his pan he would yell, "Come and get it or I'll throw it out." Well, it will not be a chuck-wagon menu and we're not likely to have any to throw out even if we were so disposed. There promise to be few, if any, vacancies at the tables when we are gathered, as there already have been many reservations.

If you fail to be one of the lucky ones to have a reservation you will miss one of most notable and interesting affairs in the history of the League. On this evening the League's Gold Medal of Honor will be bestowed upon your former National President, F. Ballard Williams, who has served you from the founding of the organization—1928 till 1950. Also the same honor will be given to Wilford S. Conrow who has been the League's National Secretary for the same length of time.

Mr. Hubert deGroof Main, President of the New Jersey Chapter of the League will make the presentation to Mr. Williams on behalf of the National Board—a further recognition of New Jersey's important part in the life of the organization. Mr. Conrow's Medal will be presented to him by your National President.

Prizes for American Art Week will be given to the winning Chapters for their outstanding participation in this event. Helen Gapen Oehler, National Director of Art Week will make the presentations.

Eight artists and art patrons who have made notable contributions to the cause of American Art will be cited and awarded the scrolls of the League's Honor Roll. This is a great distinction. Florida has again won first place and its name will be engraved on the big silver cup as the winner for 1949. This is a deserved honor for Mrs. Myrtle Taylor Bradford, the highly energetic spear-head for art activities in the Peninsular State.

Too, the League's new Constitution and By-Laws which has been long under preparation and consideration by a special Committee, has been carefully reviewed by the National Board. With all the "I"s dotted and the "T"s crossed, it will be presented for the approval of the Membership.

It will be a brilliant gathering—an affair which will be long remembered,

so please get your reservation in soon as possible. Send your checks directly to Mrs. Calvert Brewer, Executive Secretary, 114 East 84th Street, New York, N. Y. Telephone RH 4-8764.

### Exhibition—New York City Chapter

Plans are now well under way, and Committees set up to make this a successful and outstanding show.

Put this date on your calendar—first three weeks in June, 1950, at the National Arts Club, Gramercy Park, New York, N. Y. Pictures will be received May 29th, judging and hanging and preparation of a catalogue will occupy the rest of the week. A preview and dinner are being planned, the exact date to be announced later.

In the meantime you should be getting your best work ready. We wish to make this the best of all our efforts. If you have carelessly, as we sometimes do, let your membership lapse, you should get your renewal immediately.

### That Increased Cost of Copyright

We probably have had more queries and comments on the subject of copyright than on any other subject. Many reports have come in of the receipt of "kiss-off" letters from Congressmen to whom our members have protested the terrific increase in the cost of this little sheet of paper.

In our own investigation we have run across but one member of Congress who was even aware of this new and almost prohibitive rate. He went on at some length and enclosed a copy of a letter he had received from one of the supernumeraries in the copyright office, telling of the increased cost for search, etc., including handling and filing after filling in this little blank with all of your data.

In this connection, the report of the Hoover Commission will interest you. The Veterans Administration had 15,432 employees. This great office handled 6,951,000 insurance policies. This was at the rate of about 450 per employee.

In one of our insurance companies which issues similar policies, 2,100 employees handled 3,700,000 policies, which makes about 1,762 per employee. That is almost four times the rate of Government clerks. Other operations were at about the same ratio.

Maybe this will give us some line on the increase in that department. But this is not all. The increase in the (shall we say) political help which has likely been added, as in all other departments, is again reflected in the insufferable mounting of taxes. So, the 300% in-



crease is not the end of the bleeding to which you will now be subjected.

Our Mr. William R. Leigh, whose copyrighted picture was appropriated without the asking, is still wondering just how much a copyright is worth. We still advise our artists to copyright anything they do not wish reproduced. At the same time we strongly advise every one of you to go to bat with your Congressman on the why of this increase and to urge him to help get some relief. He will listen to you if you raise your voice now. After election it will just too late.

### Wanna Genuine Oil Portrait?

A distant relative of the old crayon portrait racket is in our midst. But he is a heftier fellow than his cousin and more adroit. He deals in "genuine oil portraits."

This man will have your portrait, or that of some relative who has passed away, painted by one of the "world's great artists," whose name may not be revealed as it would damage his international prestige if it became known they were letting you have one of his portraits at this very low price they were making you.

Mostly, these are broken-down artists, working in New York studios, frantically copying the "blow-ups" of those photographs which are supplied to them. They are far from being any great shakes as artists, and mostly the clients are getting tinted chromoes.

This suave buncombe is finding ready suckers for landscapes done in this same assembly line way. Many of our large department stores seem to be the easiest victims. But they are passing the stuff on to customers.

Added to the grief of our real American artists is the flood of foreign paintings reaching our shores. Many foreign museums are getting rid of the great surplus of canvases stored in their basements, and picking up our coveted American dollars for it. In the meantime our dollars are being thrown with both arms, to support all the rest of the world while it unloads on us. For our artists we must bespeak them to tighten their belts and see if we can't find some way out for American art.

Your only weapon at this time seems to be your vote. So look carefully over the man who represents you—or is mis-representing you.

### Perk Up Your Stationery

Nothing will give your letter a nicer or more artistic touch than to seal it with one of the League's beautiful silver seals, made from the design of the late Edward B. Edwards. They lend that touch of distinction and prestige which you will like. They may be had by writing to Mrs. Brewer and sending her your check for as many as you wish—one dollar per hundred, which is the minimum quantity.

### From Appreciative Friends

A good letter from Edna Ellis Baylor of Ipswich, Mass., says she did not think for a moment of receiving such "generous response and the more than valuable assistance you have sent to me. Rabbit skin glue," she writes, "is new to me and I have been able to get a wonderful result—with your help—on a tattered and torn canvas that I rescued in the attic of our 'Historical Home'."

We are passing on Mrs. Baylor's word because her experience may serve others in good stead, and in doing this we tender our thanks to the thoughtful lady who was good enough to write her gratitude.

Almost in the same mail came a similar letter from J. Bradford Hague of New York who tells of his experience with our formula on "How to Clean Paintings." He writes that before he read of this in our columns he had a struggle to clean his pictures. He says, "It is amazing how dirty they get and it is worth ten years of membership in the League to have this."

Just to manifest how much good letters like these do to our ego and to help prove the worth of the League, maybe we should identify Mr. Hague for those who may not know him. He is an outstanding landscape painter who is also possessed of the gift of being able to do especially beautiful illumination. If there is a better one, we do not have his name in our files, and our cherished Honor Roll scrolls get their final touches at the gifted hand of Mr. Hague.

—ALBERT T. REID.

April 1, 1950

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# CALENDAR OF CURRENT EXHIBITIONS

**BALTIMORE, MD.**  
Museum of Art To Apr. 21: *William Calfee*.  
Walters Art Gallery Apr. 1-30: *Walters Expedition to Far West*.  
**BOSTON, MASS.**  
Brown Gallery Apr.: *Contemporary American Artists*.  
Copley Society To Apr. 7: *Nantasket Steamboats*; Apr. 10-31: *Worcester*.  
Doll & Richards To Apr. 15: *Stanley Woodard*.  
Guild of Boston Artists To Apr. 15: *Mary O. Abbott Drawings*.  
Institute of Contemporary Art To Apr. 14: *New Irish Painters*.  
Wiggin Gallery Apr. 1-30: *Drawings by Famous Printmakers*.  
**CAMBRIDGE, MASS.**  
Fogg Museum To Apr. 15: *Greek Art and Life*.  
M.I.T. To Apr. 14: *Course Exhibit*; Apr. 5-26: *Japanese Bird Prints by Rakusan Tsuchiya*.  
**CANAJOHARIE, N. Y.**  
Art Museum Apr. 1-25: *Studio Guild Group Show*.  
**CHICAGO, ILL.**  
Art Institute Apr.: *Van Gogh Exhibition*; *Yves Berdich Prints*; *Toulouse-Lautrec Prints & Posters*.  
Stevens-Gross Galleries From Apr. 5: *Younger Artists Show*.  
**CINCINNATI, OHIO**  
Art Museum Apr.: *Woodcuts from Books of 16th Century*; *Paul Klee*.  
**CLAREMONT, CALIF.**  
Scripps College To Apr. 14: *California Ceramic Artists*.  
**COLORADO SPRINGS, COLO.**  
Fine Arts Center To Apr. 15: *Native Costumes of Guatemala & Mexico*.  
**COLUMBUS, OHIO**  
Gallery of Fine Arts To Apr. 22: *Juliana Force & American Art*.  
**BLOOMFIELD HILLS, MICH.**  
Cranbrook Academy Apr. 7-24: *28th Annual Exhibition of Advertising & Editorial Art*.  
**DALLAS, TEXAS**  
Silagy Galleries Apr.: *French & American Impressionists*.  
**DAVENPORT, IOWA**  
Municipal Art Gallery To Apr. 8: *Children's Art School Annual*.  
**DAYTON, OHIO**  
Art Institute Apr.: *The Painter & His Family*; *Fast French Paintings*.  
**DENVER, COLO.**  
Art Museum Apr.: *"Design for Living"; Native Crafts*.  
**DETROIT, MICH.**  
Institute of Art To Apr. 16: *Work in Progress*; *Michigan Art Schools*.  
**DES MOINES, IOWA**  
Art Center Apr. 2-30: *Contemporary American Painters*; *Weaver's Guild*.  
**FITCHBURG, MASS.**  
Art Center To Apr. 17: *19th Local & Regional Exhibition*.  
**GREEN BAY, WISC.**  
Neville Museum Apr. 2-30: *A. W. Cook*.  
**INDIANAPOLIS, IND.**  
Herron Art Institute To Apr. 16: *Arts of Old Japan*.  
**KANSAS CITY, MO.**  
Nelson Gallery Apr.: *Ohio Watercolor Society*; *Artists Equity*.  
**LINCOLN, NEBR.**  
University Art Galleries Apr.: *Medieval Manuscripts*.  
**LOS ANGELES, CALIF.**  
Cowie Galleries Apr.: *Modern American Paintings*.  
Esther's Alley Gallery Apr.: *Contemporary American Paintings*.  
Forsythe Gallery To Apr. 7: *Five Artists in Black & White*.  
Hatfield Galleries Apr.: *Modern French & American Painting*.  
Los Angeles County Museum To Apr. 17: *Art of Greater India*.  
Perle Gallery To Apr. 17: *Six British Moderns*.  
Stendahl Galleries Apr.: *Ancient American & Modern French Art*.  
Taylor Galleries Apr.: *Contemporary American Paintings*.  
Vigevano Galleries Apr.: *French & American Paintings*.  
Frances Webb Galleries Apr.: *Contemporary American Paintings*.  
**LOUISVILLE, KY.**  
Speed Art Museum Apr. 1-30: *Kentucky Southern Indiana 1950 Show*.  
**MINNEAPOLIS, MINN.**  
Institute of Arts To Apr. 15: *Flower & Fruit Prints*; *Howard Cook*.  
Walker Art Center Apr.: *New Minne-*

*apolis Painters*; *Good Design*.  
**MONTCLAIR, N. J.**  
Art Museum Apr. 2-23: *Dual Art Exhibition*.  
**NEWARK, N. J.**  
Newark Museum Apr.: *Oliver Tarbell Eddy*.  
**NEW ORLEANS, LA.**  
Delgado Museum To Apr. 23: *New Orleans Art Association Annual*.  
**NORFOLK, VA.**  
Museum of Arts & Sciences Apr. 2-23: *Archipenko Colored Drawings*.  
**OAKLAND, CALIF.**  
Mills College Apr. 9-26: *Drawings by Rico Lebrun*.  
**OKLAHOMA CITY, OKLA.**  
Art Center To Apr. 9: *English Prints*; Apr. 9-30: *Children's Art*.  
**OMAHA, NEBR.**  
Joel M. Museum To Apr. 12: *The Midwest—Graphic Arts Section*.  
**OXFORD, MISS.**  
University Gallery To Apr. 23: *Approaches to Drawing*.  
Bule Museum Apr. 1-25: *Studio Guild Graphics Group Show*.  
**PHILADELPHIA, PA.**  
Art Alliance To Apr. 16: *Andre Girard*; To Apr. 26: *Lucius Crovelli*.  
Pennsylvania Academy From Apr. 11: *Charles Cozier*; *Portnoy*.  
Print Club Apr. 10-28: *27th Annual Exhibition of Etching*.  
**PITTSBURGH, PA.**  
Arts & Crafts Center Apr. 2-25: *Scalamandre Silk Fabrics Show*.  
**PROVIDENCE, R. I.**  
Museum of Art To Apr. 9: *Irish Art*; Apr.: *Sculpture 1850-1950*.  
**RALEIGH, N. C.**  
State Art Gallery To Apr. 14: *Prints from the Gallery Collection*.  
**READING, PA.**  
Public Museum To Apr. 31: *Engravings by Robert Havell*.  
**RICHMOND, VA.**  
Museum of Fine Arts To Apr. 19: *Herblock Cartoons*; *Rooms in Miniature*.  
**SACRAMENTO, CALIF.**  
Crocker Art Gallery To Apr. 13: *Watercolor Society Exhibition*.  
**ST. AUGUSTINE, FLA.**  
Art Association Apr. 2-25: *Watercolors & Oils by Members*.  
**ST. LOUIS, MO.**  
City Art Museum Apr.: *Landscape in Prints*.  
**SAN DIEGO, CALIF.**  
Fine Arts Gallery Apr.: *Ben Messick Oils*; *Kreutzberg*.  
**SAN FRANCISCO, CALIF.**  
De Young Memorial Museum Apr.: *Old Masters & Modern Paintings*.  
Legion of Honor Apr.: *Persian Miniatures from Hofsapet Collection*.  
Museum of Art To Apr. 16: *Watercolors by Stanley Wood, Michael Caza; Modern American Painting*.  
**SANTA BARBARA, CALIF.**  
Museum of Art To Apr. 20: *Dorothea Greenbaum Sculpture*.  
**SPRINGFIELD, MASS.**  
Museum of Fine Arts Apr. 3-23: *Ceramic Sculpture by Cranbrook Students*.  
Smith Art Museum To Apr. 12: *Three Modern Styles*.  
**SYRACUSE, N. Y.**  
Museum of Fine Arts Apr. 4-30: *5th Annual of Evening Arts & Crafts Classes*.  
**TORONTO, CANADA**  
Art Gallery To Apr. 16: *Contemporary Canadian Arts*.  
**TULSA, OKLA.**  
Philbrook Art Center Apr. 4-30: *10th Oklahoma Annual*.  
**WASHINGTON, D. C.**  
National Gallery Apr.: *Mellon, Kress, Widener & Dale Collections*.  
Phillips Gallery To Apr. 10: *Paintings & Drawings by Paul Klee*.  
**WHICHITA, KANSAS**  
Art Museum Apr.: *Paintings from Knoedler's*.

## NEW YORK CITY

ACA Gallery (63E57) To Apr. 15: *Abram Tromka*; From Apr. 10: *Abraham Hariton*.  
Aquevella (119E57) Apr.: *"Old Masters"*.  
Albattross Galleries (22E60) To Apr. 8: *Rasha, Temperas & Oils*.  
American-British Art Gallery (122E55) To Apr. 15: *Dorothy Brett*.  
American Youth Hostels (351W54) Apr.: *Paintings by Members*.  
An American Place (509 Mad.) To May 6: *Marin Oils*, 1903-50.  
Argent Galleries (42W57) Apr. 3-15: *N.A.W.A. & French Women's Watercolor Exhibition*; *Bernheimer Artists Gallery* (851 Lex.) To Apr. 13: *Maurice Golubov*.  
Artists League (77 5th) Apr. 2-22: *J. Martone*.  
AAA (711 5th) To Apr. 15: *Lily Harman*; Apr. 3-22: *Posters of Yesteryear*.

Audubon Society (1000 5th) Apr. 4th-25: *Francis Lee Jaques*.  
Babcock Galleries (38E57) Apr.: *19th & 20th Century American Artists*.  
Barbizon-Plaza Galleries (101W58) To Apr. 14: *Feisley*.  
Barzansky Galleries (804 Mad.) To Apr. 15: *Group Exhibition*.  
Binet Gallery (67E57) To Apr. 7: *Ballet Fantasies & Paintings—Florence Martin*; *Cassiano Drawings of "The Consul"*; Apr. 8-28: *Eliabeth Elser Sculpture*.  
Brooklyn Museum (E'Pkwy) To May 21: *Print Exhibition*; Apr. 12-21: *John F. Peto*; From Apr. 5: *Religious Ritual Art*.  
Brooklyn College (Flatbush & Ave. H) To Apr. 29: *Centurion*.  
Arthur Brown Gallery (2W46) Apr. 10-29: *Silk Screen Exposition*.  
Botanical Garden Museum (Br. Pk.) Apr. 9-22: *Bronz Artists Guild*.  
Buchholz Gallery (32E57) To Apr. 8: *Mary Callery*; From Apr. 10: *Feininger*.  
Carlebach Gallery (937 3rd) To Apr. 8: *Warner Prints*.  
Carre Gallery (712 5th) Apr. 10-May 30: *Advancing French Art*.  
Carstairs Gallery (11E57) Apr.: *Modern French Paintings*.  
Charles-Fourth Gallery (51 Chas.) To Apr. 12: *Pauline Schubert*.  
Contemporary Arts (106E57) To Apr. 7: *Theo Hios*; Apr. 3-21: *Alex Mineovski*.  
Cooper Union (Cooper Sq.) To Apr. 9: *"All That Glitters"*.  
Cox Galleries (6E39) To Apr. 22: *Chi-chuan Wang, Paintings & Pottery*; *Jacobson & Dalton, Pottery*.  
Creative Gallery (20W15) To Apr. 8: *Group Show*; Apr. 10-22: *Paintings from Creative Gallery Competition*.  
Dellus Gallery (116E57) Apr. 11-30: *Contemporary Italian Masters*.  
Downtown Gallery (32E51) Apr. 4-22: *Kuniyoshi*.  
Durlacher Galleries (11E57) To Apr. 22: *Eduard Melcarth*.  
Egan Galleries (63E57) To Apr. 22: *Reuben Nakian*.  
Eggleston Gallery (161W57) To Apr. 8: *Robert E. Harris*; Apr. 10-22: *Madison Press*.  
8th Street Gallery (33W8) Apr. 3-16: *Group Paintings*.  
Feigl Gallery (601 Mad.) To Apr. 12: *Ely J. Kahn, Watercolors*.  
Ferargil Gallery (63E57) To Apr. 8: *Terry, Tingler*; To Apr. 9: *George Constant*; Apr. 10-22: *Charles Cagle*.  
Far East Foundation (54E64) Apr. 10-22: *"Paintings of Old West"*.  
Friedman Gallery (20E49) Apr.: *Leon Wink*.  
Rose Fried Gallery (40E68) Apr. 3-22: *Ilya Bolotowsky*.  
Galerie St. Etienne (48W57) Apr. 1-29: *Austrian 19th Century Painters*.  
Prince George Hotel (14E28) To Apr. 9: *Historic Sculptures by John Rogers*.  
Grand Central Art Gallery (15 Vand.) To Apr. 8: *Hobart Nichols*; Apr. 4-15: *Modern Drawings, Watercolors, Gouaches*.  
Haitian Art Center (937 3rd) Apr. 10-22: *8 E's in Haitian Painting*.  
Hacker Gallery (24W58) To Apr. 15: *Lyric Painters*.  
Hewitt Gallery (18E69) Apr. 3-22: *"Symbolic Realism"*.  
Hugo Gallery (26E55) Apr. 3-22: *Barbara Constantopoulos*.  
Janis Gallery (15E57) Apr. 3-22: *Torres-Garcia*.  
Jewish Museum (5th & 92) To Apr. 23: *Leon Garland*.  
Kennedy Gallery (785 5th) Apr.: *Stow Weagenroth Lithographs*.  
Kew Gardens Art Center (84-03 Cuthbert Rd.) To Apr. 30: *"Pop" Hart Etchings & Lithographs*.  
Kleemann Galleries (65E57) To Apr. 22: *Adia Yunkers, Colored Woodcuts, Etchings & Lithographs*.  
Knoedler Galleries (14E57) To Apr. 15: *Toulouse-Lautrec Lithographs*.  
Koots Gallery (800 Mad.) To Apr. 10: *Arakile Gorsky*.  
Kraushaar Gallery (32E57) Apr. 3-22: *Gifford Beale*.  
Laurel Gallery (108E57) To Apr. 7: *Jimmy Ernst, Gouaches*; Apr. 10-21: *NYU Students' Exhibition*.  
Levitt Gallery (559 Mad.) To Apr. 15: *Otie Doster*.  
Little Carnegie (146W57) Apr.: *A.S.L. Students Work*.  
Lotos Club (5E66) To Apr. 7: *Photography Exhibition*.  
Luyber Galleries (112E57) Apr. 3-22: *George Biddle*.  
Macbeth Gallery (11E57) To Apr. 15: *De Martini*.  
Matlone Gallery (41E57) Apr. 4-22: *Tanquy*.  
Metropolitan Museum (82 & 5th)

To Apr. 30: *American Artists Under 36*.  
Midtown Galleries (605 Mad.) To Apr. 15: *Henry Koerner*.  
Milch Galleries (55E57) Apr. 3-22: *John Wharf*.  
Morgan Library (33E36) To Apr. 29: *Recent Acquisitions*.  
Museum of Modern Art (11W53) Apr.: *Charles Demuth*; *Franklin C. Watkins*.  
Museum of Natural History (Cent. Pk. W. & 79) To Apr. 30: *Yonns Segel—Silver & Gold with Stones*.  
Museum of Non-Objective Painting (1071 5th) Apr.: *Group Exhibition*.  
Museum of City of New York (5th & 104) From Apr. 11: *"Stranger in Manhattan"*.  
National Arts Club (15 Gram. Pk.) To Apr. 8: *"Spring in Gramercy Park"*.  
New Art Circle (41E57) Apr.: *Group Exhibition*.  
Newcomb-Macklin Gallery (15E57) To Apr. 14: *Ruth Van Cleve Emerson*.  
Newhouse Galleries (15E57) Apr.: *Distinctive Paintings*.  
Newspaper Guild (133W44) Apr. 11-May 6: *2nd Annual Exhibition*.  
New School (6W12) Apr. 11-29: *Columbian Painting & Sculpture*.  
N. Y. Circulating Library of Paintings (840 Mad.) Apr. 5-21: *Eduardo Vincente, Paintings of Spain*.  
N. Y. Historical Society (Cent. Pk. W. & 77) Apr.: *"In 1850"*; *American Fine Printing, 1890-1910*.  
Niveau Gallery (63E57) To Apr. 15: *Modern French Paintings*.  
Nicholson Gallery (69E57) Apr.: *Old Flower Paintings*.  
Passedoit Gallery (121E57) Apr. 3-29: *Robert Adams*.  
Betty Parsons Gallery (15E57) To Apr. 15: *Richard Ponsette-Dart*; *Buffie Johnson, monotypes*.  
Pauls Galleries (336 New York Ave.) Apr.: *Traditional & Contemporary Paintings*.  
Pen & Brush Club (16E10) To Apr. 9: *Crafts Show*.  
Penthouse Gallery (15W55) From Mar. 30: *Replicas of Picasso Plaques*.  
Peridot Gallery (6E12) To Apr. 22: *James Brooks*.  
Perls Gallery (32E58) To Apr. 29: *New Acquisitions, Part II*.  
Perspectives Gallery (34E51) To Apr. 15: *Recent Paintings by Hayter*.  
Portraits, Inc. (460 Park) Apr. 11-25: *Jan Hoving*.  
Public Library (127E58) Apr. 1-30: *Faculty of City College Adult Education Program Group Show*.  
Pyramid Gallery (59E8) To Apr. 12: *Gretna Campbell*; *Phyllis Goldstein*.  
Rehn Gallery (683 5th) To Apr. 9: *Simmons Persons*; From Apr. 10: *Charles Burchfield*.  
Riverside Museum (310 Riv. Dr.) Apr. 3-23: *Tibetan Banner-Paintings & Art Objects*.  
RoKo Gallery (51 Greenwich) To Apr. 20: *Ossage*; *Goyri*.  
Rosenberg Gallery (6E57) Apr. 2-22: *Abraham Ratner*.  
Salpeter Gallery (36W56) Apr. 3-22: *New Oils by Five*.  
Salmagundi Club (47 5th) To Apr. 7: *Annual Oil Exhibition*.  
Scalamandre Museum (20W55) Apr.: *Entente Cordiale in Textiles*.  
Bertha Schaefer Gallery (32E57) Apr. 3-22: *Balcomb Greene*.  
Schaeffer Gallery (52E58) Apr.: *Old Master Drawings*.  
Schulhels Art Galleries (15 Maiden Lane) Apr.: *Old Masters*.  
Sculptors Gallery (4W8) Apr.: *Sale of Sculpture*.  
J. Seligman Gallery (5E57) To Apr. 22: *Rico Lebrun*.  
E & A Silberman Galleries (32E57) Apr.: *Old Masters*.  
Serigraph Galleries (38W57) To Apr. 29: *11th Annual Serigraph Society Exhibition*.  
Van Diemen-Lillienfeld Galleries (33E57) To Apr. 7: *Augustus Goerts*; Apr. 11-24: *Frederick Serger*.  
Van Loen Gallery (49E9) Apr. 3-30: *John Garlock*.  
Viviano Gallery (42E57) Apr. 4-29: *Mirko, Sculpture, Monotypes*.  
Weyhe Gallery (794 Lex.) To Apr. 12: *Antonio Frasconi, Colored Woodcuts*.  
Whitney Museum (10W8) To May 28: *Contemporary American Sculpture, Watercolors & Drawings*.  
Wildenstein Gallery (10E64) To Apr. 22: *Renoir Exhibition*.  
Willow (184W4) Apr.: *Polla Pillin Ceramic Paintings*.  
Willard Gallery (32E57) To Apr. 15: *Norman Lewis*.  
Howard Young Gallery (1E57) Apr.: *Old Masters*.





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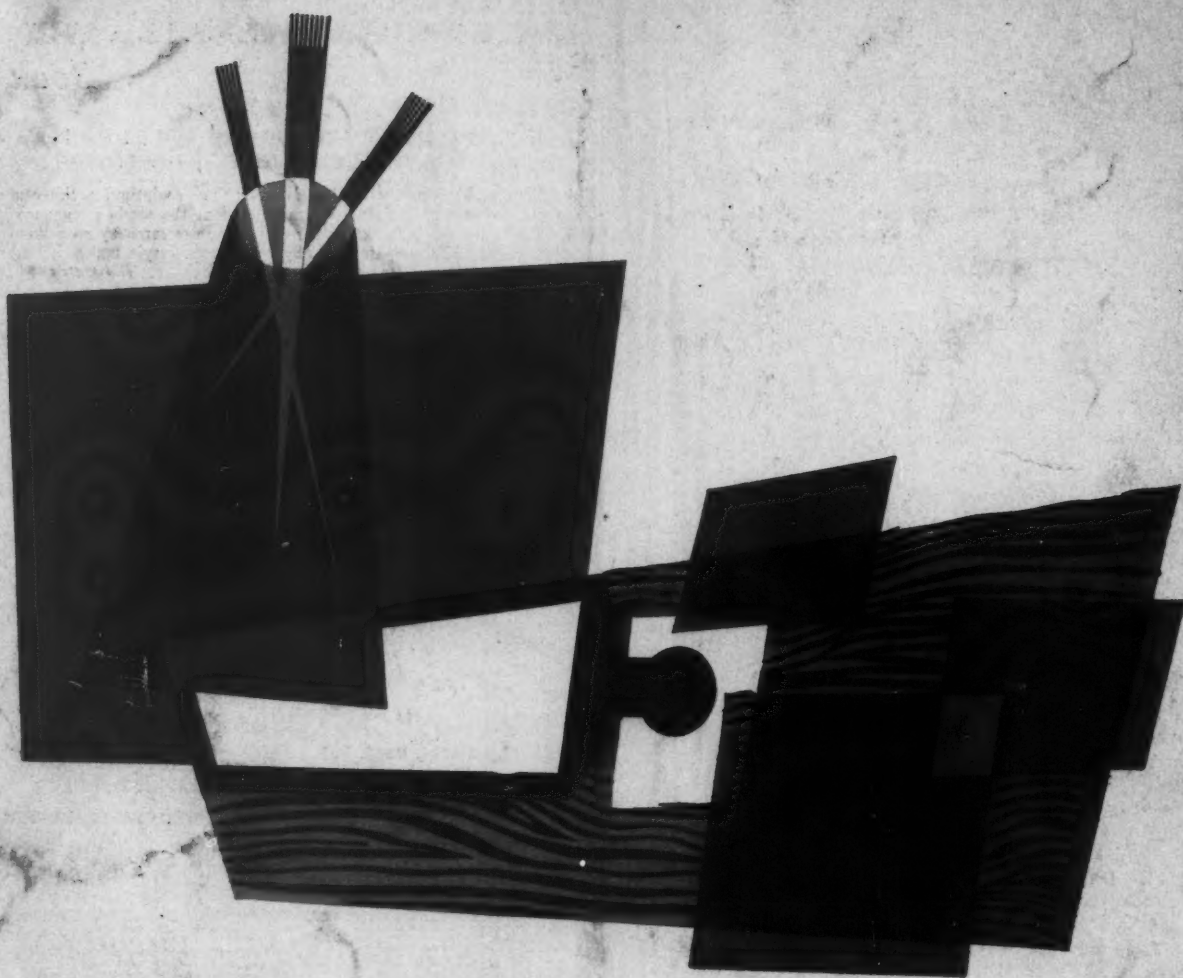
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